THE NA'T SCRIPTURES

SHAYKH ABDUL AZIZ DABBAGH

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By

Shaykh Abdul Aziz Dabbagh

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First Edition Published in September, 2025
Copies Printed: 500
Pages: 184
ISBN: 978-627-7895-05-1
Price: Rs.1200/-

PUBLISHER: NAʿT RESEARCH CENTER
B-306, Block 14, Gulistan-e-Jauhar, Karachi
Postal Code: 75290
Email: sabeehrehmani@gmail.com

Printed by

MEHAR GRAPHICS & PUBLISHERS FAISALABAD
0306-5267717, 0325-6177717

Dedicated to

Shaykh-ul-Islam
Dr Muhammad Tahir-ul-Qadri

who honored me with his blessed companionship to spread the light of Prophetic Mission

The Naᶜt Culture of Medina

According to Ibn Rasheeq:

> "There was not a single individual from amongst Banu Abd al-Muttalib, except the Prophet, who would not compose poetry."[1]

It was so common a practice amongst the Ansar of Medina, that according to Anas ﷺ:

> قدم علينا رسول الله ﷺ وما في الأنصار بيت إلا وهو يقول الشعر قيل له وأنت أبا حمزة قال وأنا.

> "When Allah's Messenger ﷺ came to us, all the Ansar people would compose Naᶜt; it was asked, 'O Abu Hamza (Anas ﷺ): do you also compose Naᶜt poetry?' He said: 'yes.'"[2]

"Hafiz Ibn Abd al-Birr counted 120 Companions composing Naᶜt.

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[1] Al-A'mdoh-al-Ibn Shareeq, *al-Juz' al-Awwal*, p. 15.
[2] *Muslim*, al-Sahih, Bk. Asceticism, Ch. Denying eulogy, p. 414.

Introduction

Naʿt is a distinct poetic form devoted to the veneration of the Messenger of Allah ﷺ and profound love for him—the foundation of faith. Almighty Allah bestowed upon various Prophets the heavenly books with exalting description of His Final Messenger and his divinity. These scriptures are adorned with the aesthetics of his divine attributes, showing us the divine path of Naʿt.

Through the elegance of language and semantics, Naʿt defends the Prophet's honor and serves as a literary vehicle to universalize the values of his noble character. It transcends boundaries, travels across literary traditions and languages, with aesthetic diction in Arabic, Persian, and Urdu. Transcendal in nature, these Naʿt creations tend to shape a universal pristine heart, immersed in fervent love of the Holy Prophet ﷺ, actuating his noble conduct.

This work concisely offers a loosely chronological and informal anthology of Naʿt poetry composed by Arab, Persian, and Urdu poets. Neither a historical analysis, nor a scholarly paper, nor a piece of literary criticism of devotional poetry, it avidly essays to spread Prophetic love and glory through poetic aesthetics of Naʿt especially for English-speaking audiences—who may be unfamiliar with its depth and cultural presence for its non-English origins.

Not that they are entirely unaware of Naʿt, but many may be unacquainted with its literary richness and spiritual resonance. This endeavor aims to bridge this gap. Renowned Naʿt reciters frequently travel to regions like Europe, North America, and beyond to share these poetic praises—not only to celebrate the virtues of the Prophet ﷺ but also to inspire harmony in multicultural societies. Through Naʿt, they promote values of love,

sacrifice, tolerance, peace, and human dignity—the Prophetic morality.

I sincerely hope that this brief work will offer a deeper appreciation of Naʿt as a literary, spiritual and transcendental phenomenon—one that is both profound in meaning and noble in purpose.

Shaykh Abdul Aziz Dabbagh

Preface

Shaykh Abdul Aziz Dabbagh is a steadfast and conscientious scholar who has upheld his intellectual and literary endeavours through every trial and tribulation. Despite heavy demands of his professional commitments and certain health challenges, his passion for the promotion of Naʿt has remained unwavering. A clear testament to this is his meticulous compilation and refinement of the treasure trove of poetic legacy of Riaz Hussain Chaudhary he left behind him after his demise. Indeed, it was this noble pursuit that laid the foundation of my association with Shaykh Dabbagh.

I take great pleasure in noting that, despite his ongoing engagement with a monumental research project on the Prophetic Biography and numerous other literary assignments tasked by Shaykh-ul-Islam at the Farid-e-Millat Research Institute, Shaykh Dabbagh has also contributed significantly to the multifaceted initiatives of the Naʿt Research Centre. One of the Centre's foremost aims is to broaden the literary and linguistic scope of Naʿt. While the poetic traditions of Arabic, Persian, and other local languages have always been duly acknowledged, the Centre has also published numerous works for the English-speaking audience. In this regard, Shaykh Dabbagh has previously authored and translated several commendable works, and this journey continues with renewed vigour.

It is hoped that the book "The Naʿt Scriptures" shall prove to be a vital and enriching addition to this ongoing legacy. I earnestly pray to Almighty Allah for his swift recovery, enduring strength, and long life in devoted service.

Sabih Rehmani

"Indeed, Allah supports Ḥassān ﷺ"

يَقُولُ رَسُولُ اللهِ ﷺ إِنَّ اللهَ يُؤَيِّدُ حَسَّانَ بِرُوحِ الْقُدُسِ مَا يُفَاخِرُ أَوْ
يُنَافِحُ عَنْ رَسُولِ اللهِ ﷺ

> "Indeed, Allah supports Ḥassān with the Holy Spirit so long as he takes pride in or defends the Messenger of Allah ﷺ."[3]

Ḥassān ibn Thābit ﷺ was the Prophet's poet, renowned for using his eloquence to defend and extol the honour of the Holy Prophet ﷺ through his poetry. The 'Spirit of Holiness' (*Rūḥ al-Qudus*) refers to the angel Jibrīl (Gabriel) ﷺ, indicating divine assistance granted to him in this noble endeavour.

[3] Tirmizi, *Al-Sunan*, 5:138 §2846. Abu Ya'la, *Al-Musnad*, 8:67 §867.

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1. Odes and Panegyrics in Praise of the Prophet ﷺ

By composing and reciting poetry in his honour, Muslims are able to express the intense love and affection they feel for their beloved Prophet ﷺ. Poetic praise of the Holy Prophet ﷺ is not a new act; rather, it is established from the Scriptures, Qurʾān and hadiths. In this section, some evidences for this shall be cited.

1.1 The Prophet ﷺ Himself Listened to Odes in His Honour

The Holy Prophet ﷺ himself used to hold the gatherings of poetry which were recited in praise of him: he used to order Ḥassān b. Thābit to recite the poetry which he had composed in his honour. Apart from Ḥassān, many others from the noble Companions were excellent enough to recite poetic praise in front of the Holy Prophet ﷺ. A few examples are mentioned below.

1.2 Listening to Poetic Praise from Ḥassān b. Thābit ؓ

1. The Mother of the believers, Sayyida ʿĀʾisha al-Ṣiddīqa ؓ narrates:

كَانَ رَسُوْلُ اللهِ ﷺ يَضَعُ لِحَسَّانَ مِنْبَرًا فِي الْمَسْجِدِ يَقُوْمُ عَلَيْهِ قَائِمًا يُفَاخِرُ عَنْ رَسُوْلِ اللهِ ﷺ أَوْ قَالَتْ: يُنَافِحُ عَنْ رَسُوْلِ اللهِ ﷺ.

> Allah's Messenger used to install a pulpit for Ḥassān in the mosque, on which he would stand to recite panegyrics and hymns of Allah's Messenger, defending him against the unbelievers.

The word '*kāna*' in the hadith illustrates that this event occurred on a recurring basis, i.e., it was a habitual practice. The Holy Prophet ﷺ repeatedly called Ḥassān to the mosque and used to bring him a pulpit in order to recite his panegyrics in his honour and to denounce the disbelievers' allegations. Sayyida ʿĀʾisha also states that whenever Ḥassān recited his poems, the Holy Prophet ﷺ would become very happy and say:

«إِنَّ اللهَ يُؤَيِّدُ حَسَّانَ بِرُوحِ الْقُدُسِ، مَا يُفَاخِرُ أَوْ يُنَافِحُ عَنْ رَسُولِ اللهِ ﷺ.»

> Allah's Messenger would say: 'Surely, Allah will support Ḥassān with the Holy Spirit, as long as he glorifies and defends Allah's Messenger.'[4]

The Mother of the believers, Sayyida ʿĀʾisha al-Ṣiddīqa also narrates that the Holy Prophet ﷺ said to Ḥassān:

«إِنَّ رُوْحَ الْقُدُسِ لَا يَزَالُ يُؤَيِّدُكَ مَا نَافَحْتَ عَنِ اللهِ وَرَسُوْلِهِ. ... هَجَاهُمْ حَسَّانُ فَشَفَى وَاشْتَفَى.»

> The Holy Spirit will not cease to support you, as long as you defend Allah and His Messenger... Ḥassān has ridiculed the unbelievers and this way he consoled (the Muslims) and has restored himself to calmness.

Ḥassān read the following lines of poetry:

---

4 Narrated by al-Tirmidhī in *al-Jāmiʿ al-Ṣaḥīḥ*: Bk.: *al-Adab* [Proper Conduct], Ch.: 'What has Come to Us About the Recitation of Poetry', 5:138 §2846; Aḥmad b. Ḥanbal in *al-Musnad*, 6:72 §24,481; al-Ḥākim in *al-Mustadrak*, 3:554 §6058; and Abū Yaʿlā in *al-Musnad*, 8:189 §4746.

هَجَوْتَ مُحَمَّدًا فَأَجَبْتُ عَنْهُ
وَعِنْدَ اللهِ فِي ذَاكَ الْجَزَاءُ
هَجَوْتَ مُحَمَّدًا بَرًّا حَنِيفًا
رَسُولَ اللهِ شِيْمَتُهُ الْوَفَاءُ
فَإِنَّ أَبِي وَوَالِدَهُ وَعِرْضِي
لِعِرْضِ مُحَمَّدٍ مِنْكُمْ وِقَاءُ

You ridiculed Muhammad, so I returned it to you on his, behalf and with Allah be the recompense for that. You ridiculed Muhammad, a righteous devotee, Allah's Messenger, whose nature is fidelity. So let my father and grandfather and my honour (and everything) be a shield to defend, the honour of Muhammad (and his Prophetic glory).[5]

1.3 Listening to Poetic Praise from al-Aswad b. Sarīᶜ

Al-Aswad b. Sarīᶜ narrates that he asked the Holy Prophet ﷺ:

يَا رَسُوْلَ اللهِ! إِنِّي قَدْ مَدَحْتُ اللهَ بِمَدْحَةٍ وَمَدَحْتُكَ بِأُخْرَى.

O Messenger of Allah, I have glorified Allah with a hymn and praised you with another.

---

[5] Narrated by Muslim in *al-Ṣaḥīḥ*: Bk.: *al-Faḍāʾil al-Ṣaḥāba* [Virtuous Merits of the Companions], Ch.: 'The Virtuous Merits of Ḥassān b. Thābit', 4:1936 §2490; al-Bayhaqī in *al-Sunan al-Kubrā*, 10:238; al-Ṭabarānī in *al-Muᶜjam al-Kabīr*, 4:38 §3582; and Ḥassān b. Thābit in *Dīwān*, pp. 20–21.

Upon hearing this, the most exalted Prophet ﷺ said:

«هَاتِ وَابْدَأْ بِمَدْحَةِ اللهِ ﷻ.»

Bring it! (Recite it to me first) begin with the hymn (in the glory) of Allah.[6]

1.4 Listening to Poetic Praise from ʿAbd Allāh b. Rawāḥa

1. Haytham b. Abī Sanān states: Abū Hurayra, whilst mentioning the most exalted Prophet ﷺ in his sermon, said: 'Your brother, ʿAbd Allāh b. Rawāḥa, does not speak in vain.' Saying this, Abū Hurayra recited some of ʿAbd Allāh b. Rawāḥa's poetry:

وَفِينَا رَسُولُ اللهِ يَتْلُو كِتَابَهُ
إِذَا انْشَقَّ مَعْرُوفٌ مِنَ الْفَجْرِ سَاطِعُ
أَرَانَا الْهُدَى بَعْدَ الْعَمَى فَقُلُوبُنَا
بِهِ مُوقِنَاتٌ أَنَّ مَا قَالَ وَاقِعُ
يَبِيتُ يُجَافِي جَنْبَهُ عَنْ فِرَاشِهِ
إِذَا اسْتَثْقَلَتْ بِالْمُشْرِكِينَ الْمَضَاجِعُ

Among us is the Messenger of Allah, who recites His Book as the sun appears shining at daybreak. He brought guidance after our blindness, and so our hearts are certain that what he says will take place. He spends the night, his side shunning his bed, while the idol

[6] Reported by Aḥmad b. Ḥanbal in *al-Musnad*, 4:24 §16,300; Ibn Abī Shayba in *al-Muṣannaf*, 6:180; al-Ṭabarānī in *al-Muʿjam al-Kabīr*, 1:287 §842; and al-Bayhaqī in *Shuʿab al-Īmān*, 4:89 §4365.

worshippers' beds hold them in deepest sleep.[7]

Anas ؓ related that when the most exalted Prophet ﷺ entered Mecca on the occasion of the ʿ*umra*, ʿAbd Allāh b. Rawāḥa was walking ahead of the Holy Prophet ﷺ, reciting the following verses in a raised voice:

خَلُّوا بَنِي الْكُفَّارِ عَنْ سَبِيلِهِ
الْيَوْمَ نَضْرِبْكُمْ عَلَى تَنْزِيلِهِ
ضَرْبًا يُزِيلُ الْهَامَ عَنْ مَقِيلِهِ
وَيُذْهِلُ الْخَلِيلَ عَنْ خَلِيلِهِ

Turn away from his path, you children of unbelievers, For today we shall strike you on his welcome arrival; With a blow that will knock the heads off the necks; And cause the sincere friend to forget the sincere bosom friend!

Hearing this, ʿUmar said:

يَا ابْنَ رَوَاحَةَ! بَيْنَ يَدَيْ رَسُوْلِ اللهِ ﷺ وَفِي حَرَمِ اللهِ تَقُوْلُ الشِّعْرَ؟

O Ibn Rawāḥa, dare you recite poetry in front of Allah's Messenger ﷺ and in Allah's Sanctuary no less?

The most exalted Prophet ﷺ said in reply to ʿUmar's question:

---

[7] Narrated by al-Bukhārī in *al-Ṣaḥīḥ*: Bk.: *al-Tahajjud* [Night Vigil Prayer], Ch.: 'The Excellence of Someone Who Wakes Up at Night and Prays', 1:387 §1104; al-Bukhārī in *al-Ṣaḥīḥ*: Bk.: *al-Adab* [Proper Conduct], Ch.: 'Ridiculing the Polytheists', 5:2278 §5799; al-Bukhārī in *al-Tārīkh al-Kabīr* in 8:212 §2754; al-Bukhārī in *al-Tārīkh al-Ṣaghīr*, p. 23 §71; Aḥmad b. Ḥanbal in *al-Musnad*, 3:451; al-Bayhaqī in *al-Sunan al-Kubrā*, 10:239; and Ibn Kathīr in *al-Bidāya wa al-Nihāya*, 3:465.

«خَلِّ عَنْهُ يَا عُمَرُ، فَلَهِيَ أَسْرَعُ فِيهِمْ مِنْ نَضْحِ النَّبْلِ.»

Leave him alone, O ᶜUmar, for it strikes them more rapidly than the flight of arrows.[8]

1.5 Listening to Poetic Praise from ᶜĀmir b. Akwaᶜ in an Open Gathering

Salma b. Akwaᶜ narrates: One night we were travelling to Khaybar with Allah's Messenger ﷺ. Someone from within the travelling party said to my brother, ᶜĀmir b. Akwaᶜ, 'Recite some of your poetry for us.' He got off his camel and recited the following verses:

اَللّٰهُمَّ! لَوْلَا أَنْتَ مَا اهْتَدَيْنَا
وَلَا تَصَدَّقْنَا وَلَا صَلَّيْنَا
فَاغْفِرْ فِدَاءً لَكَ مَا أَبْقَيْنَا
وَثَبِّتِ الْأَقْدَامَ إِنْ لَاقَيْنَا

O Allah, were it not for You, we would not have been guided, nor given charity, nor prayed! We are ransom to You so forgive us so long as we are pious, and make our feet firm when we meet the enemy.

Hearing this, the most exalted Prophet ﷺ said:

---

8 Narrated by al-Tirmidhī in *al-Jāmiᶜ al-Ṣaḥīḥ*: Bk.: *al-Adab* [Proper Conduct], Ch.: 'What has Come to Us About the Recitation of Poetry', 5:139 §2847 has declared this hadith as *ḥasan ṣaḥīḥ*; al-Nasāʾī in *al-Sunan*: Bk.: *Manāsik al-Ḥajj* [Pilgrimage Rites], Ch.: 'Reciting Poetry in the *Ḥaram*', 5:202 §2873; and al-Qurṭubī in *al-Jāmiᶜ li-aḥkām al-Qurʾān*, 13:151.

«مَنْ هَذَا السَّائِقُ؟»

Who is this driver (reciting for me)?

The Companions replied, 'O Messenger ﷺ of Allah! This is ᶜĀmir b. Akwaᶜ. The Prophet ﷺ was delighted and made a prayer for him, saying:

«يَرْحَمُهُ اللهُ.»

May Allah shower His mercy upon him.[9]

It was the blessed Sunna of the Holy Prophet ﷺ to pray for those who recited poetry in his honour and enrich them with his spiritual attention and abundance.

1.6 Listening to Poetic Praise from ᶜAbbās b. ᶜAbd al-Muṭṭalib

Kharīm b. Aws narrates that he accepted Islam at the hands of the Prophet ﷺ when the latter returned from the battle of Tabūk. At that time, he heard ᶜAbbās b. ᶜAbd al-Muṭṭalib say: 'O Messenger of Allah! I want to praise you.' Upon hearing this request, the Prophet ﷺ said:

«قُلْ، لَا يَفْضُضِ اللهُ فَاكَ.»

Proceed. May Allah never destroy the seal of your mouth (i.e., his teeth!)

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9 Narrated by al-Bukhārī in *al-Ṣaḥīḥ*: Bk.: *al-Maghāzi* [Military Expedition], Ch.: 'The Expedition of Khaybar', 4:1537 §3960; al-Bukhārī in *al-Ṣaḥīḥ*: Bk.: *al-Adab* [Proper Conduct], Ch.: 'What is Permitted of Poetry', 5:2277 §5796; Muslim in *al-Ṣaḥīḥ*: Bk.: *al-Jihād* [Martial *Jihād*], Ch.: 'The Expedition of Khaybar', 3:1428 §1802; Abū ᶜAwāna in *al-Musnad*, 4:314 §6830; al-Bayhaqī in *al-Sunan al-Kubrā*, 10:227; and al-Ṭabarānī in *al-Muᶜjam al-Kabīr*, 7:32 §6294.

Then ʿAbbās recited the following poetry in the Holy Prophet's honour:

مِنْ قَبْلِهَا طِبْتَ فِي الظِّلَالِ وَفِي
مُسْتَوْدَعٍ حَيْثُ يَخْصِفُ الْوَرَقُ

Before you came to this world, you were excellent, in the shadows and in the repository (in the time of Ādam) when they covered themselves with leaves.

ثُمَّ هَبَطْتَ الْبِلَادَ لَا بَشَرٌ
أَنْتَ وَلَا مُضْغَةٌ وَلَا عَلَقُ

Then you fell through the ages, not as a mortal, nor a lump of flesh, nor as a hanging mass.

بَلْ نُطْفَةٌ تَرْكَبُ السَّفِيْنَ وَقَدْ
أَلْجَمَ نَسْرًا وَأَهْلَهُ الْغَرَقُ

But as a drop which rode the ark and put the bridle on the idol Nasr whilst its people (the Community of Nūḥ) were drowned.

تُنْقَلُ مِنْ صَالِبٍ إِلَى رَحِمٍ
إِذَا مَضَى عَالَمٌ بَدَا طَبَقُ

The drop was transferred from pious loin to pious womb. As the world proceeded, the next era appeared.

حَتَّى احْتَوَى بَيْتُكَ الْمُهَيْمِنُ
خِنْدِفَ عَلْيَاءَ تَحْتَهَا النُّطُقُ

Then your guardian house contained loftiness from Khindif underneath which were mountain ranges.

وَأَنْتَ لَمَّا وُلِدْتَ أَشْرَقَتِ
الْأَرْضُ وَضَاءَتْ بِنُوْرِكَ الْأُفُقُ

When you were born, the earth shone, and the horizon was illuminated by your light.

فَنَحْنُ فِي ذَلِكَ الضِّيَاءِ وَفِي
النُّوْرِ وَسُبُلِ الرَّشَادِ نَخْتَرِقُ

We travel in that illumination, and in the light and the paths of right guidance.[10]

1.7 Listening to Poetic Praise from Kaᶜb and the Gifting of the Cloak

Muhammad b. Isḥāq narrates: Kaᶜb b. Zuhayr b. Abī Salmā arrived in Medina as a fugitive and stayed with a person he knew from the tribe of Juhayna. At the time of the *fajr* prayer, they took him to the Holy Prophet ﷺ. After offering the ritual prayer with

[10] Narrated by al-Ḥākim in *al-Mustadrak*, 3:369–370 §5417; al-Ṭabarānī in *al-Muᶜjam al-Kabīr*, 4:213 §4167; Ibn al-Jawzī in *Ṣafwa al-Ṣafwa*, 1:54; Ibn Athīr in *Asad al-ghāba fī maᶜrifa al-Ṣaḥāba*, 2:165–166; al-Haytamī in *Majmaᶜ al-zawāʾid wa manbaᶜ al-fawāʾid*, 8:218; Aḥmad b. Zaynī al-Daḥlān in *al-Sīra al-Nabawiyya*, 1:46; and al-Nabahānī in *al-Anwār al-Muḥammadiyya min al-mawāhib al-laduniyya*, p. 25.

the noble Companions, someone informed him that the Holy Prophet ﷺ was sitting over there (in the mosque). So Kaᶜb went and sat in front of the Messenger of Allah and put his hands into the blessed hands of the Holy Prophet ﷺ and said, 'O Messenger of Allah, indeed Kaᶜb b. Zuhayr has come to you seeking repentance. If I call him before you, will you forgive him?' The Holy Prophet ﷺ said, 'Yes.' Hearing this, he told the Holy Prophet ﷺ that he was in fact Kaᶜb b. Zuhayr. Suddenly, a man from the Anṣār rose up and said, 'O Messenger of Allah, give me permission to cut off the head of this enemy?' The Holy Prophet ﷺ replied, 'Leave him be, no doubt he is seeking forgiveness for his (past) state and has escaped to be here.' Then, he (Kaᶜb) recited the poem *Bānat Suᶜād*:

بَانَتْ سُعَادُ فَقَلْبِي الْيَوْمَ مَتْبُوْلُ

مُتَيَّمٌ إِثْرَهَا لَمْ يُفْدَ مَكْبُوْلُ

Suᶜād is gone, and today my heart is love-lorn,
Enthralled, put in chain, no blood wit coming to unrein.

In this poem, he also recited:

أُنْبِئْتُ أَنَّ رَسُوْلَ اللهِ أَوْعَدَنِي

وَالْعَفْوُ عِنْدَ رَسُوْلِ اللهِ مَأْمُوْلُ

I have been informed a bounty has been placed on me,
Clemency from the Messenger of Allah is expected

Then he continued, saying:

إِنَّ الرَّسُوْلَ لَنُوْرٌ يُسْتَضَاءُ بِهِ

وَصَارِمٌ مِنْ سُيُوْفِ اللهِ مَسْلُوْلُ

The Messenger is a light that illuminates, an Indian

blade, a sword of Allah, drawn[11]

Ibn Qāniᶜ al-Baghdādī (d. 351 AH) narrates that when Kaᶜb recited this poem, the most gracious Prophet ﷺ gifted him his cloak:

> The most honoured Prophet covered him with a cloak of his. Later, Muᶜāwiya purchased it from his son for an amount of money. This is the cloak the caliph dons on the days of *ᶜīd*.[12]

1.8 Listening to Poetic Praise from Nābigha al-Jaᶜdī

It is related from Nābigha al-Jaᶜdī that he entered the presence of the most exalted Prophet ﷺ and recited a lengthy poem to him (consisting of 200 verses). Some of its verses are mentioned below:

وَلَا خَيْرَ فِي حِلْمٍ إِذَا لَمْ يَكُنْ لَهُ

بَوَادِرُ تَحْمِي صَفْوَهُ أَنْ يُكَدَّرَا

وَلَا خَيْرَ فِي جَهْلٍ إِذَا لَمْ يَكُنْ لَهُ

حَلِيْمٌ إِذَا مَا أَوْرَدَ الْأَمْرَ أَصْدَرَا

> There is no benefit of this clemency, if it is not accompanied by the heat of anger, which keeps the purity

[11] Narrated by al-Ḥākim in *al-Mustadrak*, 3:670–673 §6477; al-Ṭabarānī in *al-Muᶜjam al-Kabīr*, 19:157–159 §403; al-Bayhaqi in *al-Sunan al-Kubrā*, 10:243; Ibn Isḥāq in *al-Sīra al-Nabawiyya*, pp. 591–594; Ibn Hishām in *al-Sīra al-Nabawiyya*, pp. 1011–1020; al-Haythamī in *Majmaᶜ al-zawāʾid wa manbaᶜ al-fawāʾid*, 9:393; and Ibn Kathīr in *al-Bidāya wa al-nihāya*, 3:582–588.

[12] Narrated by Ibn Qāniᶜ in *Muᶜjam al-Ṣaḥāba*, 12:4466, §1657; and Ibn al-Jawzī in *al-Wafāʾ bi aḥwāl al-Muṣṭafā*, p. 463 §813.

from becoming muddy. And in this ignorance there is no good if there is no one who is clement, who is willing to stop any (evil) occurrence.

The most exalted Prophet ﷺ prayed for him, saying:

«لَا يَفْضُضِ اللهُ فَاكَ.»

May Allah never destroy the seal of your mouth (i.e., his teeth).

The narrator reports:

وَكَان مِنْ أَحْسَنِ النَّاسِ ثَغْرًا، وَكَانَ إِذَا سَقَطَتْ لَهُ سِنٌّ نَبَتَتْ.

He had the best set of teeth amongst us. Every time a tooth fell out, another would grow in its place.[13]

In the above narration, Nābigha al-Jaʿdī praised the Holy Prophet ﷺ by employing a metaphor. In the first verse, he describes that the Prophet's 'forbearance and majesty' as the paragon of compassion and mercy. Whereas in the second verse, he speaks of 'the clement one remaining with the ignorant'; in other words, he humbly describes himself as being ignorant and fortunate enough to be in the company of the most compassionate Prophet ﷺ, as the most merciful Prophet ﷺ is the one who will protect him from the afflictions and calamities of life. In this way, he has metaphorically praised the most clement Prophet ﷺ, and in turn, the most benevolent Prophet ﷺ was pleased with his attempt and prayed for him.

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[13] Narrated by Ḥārith in *al-Musnad*, 2:844 §894; al-Haythamī in *Majmaʿ al-zawāʾid wa manbaʿ al-fawāʾid*, 8:126; Ibn Ḥayyān in *Ṭabaqāt al-muḥaddithīn bi Aṣbahān*, 1:274 §11; Ibn ʿAbd al-Barr in *al-Istīʿāb fī maʿrifa al-aṣḥāb*, 4:1516 §2648; Ibn al-Jawzī in *al-Wafāʾ bi aḥwāl al-Muṣṭafā*, p.462–463 §812; Ibn Athīr in *Asad al-ghāba fī maʿrifa al-Ṣaḥāba*, 5:276–278; and al-ʿAsqalānī in *al-Iṣāba fī tamyīz al-Ṣaḥāba*, 6:394 §8645.

1.9 The Girls of Medina Recited Poetic Praise with Hand Drums (*Daff*)

When the most gracious Prophet ﷺ emigrated from Mecca to Medina, the girls of Medina, from amongst the *Anṣār*, welcomed him upon his blessed arrival with hand drums, singing the celebrated lines of poetry related below:

طَلَعَ الْبَدْرُ عَلَيْنَا مِنْ ثَنِيَّاتِ الْوَدَاعِ
وَجَبَ الشُّكْرُ عَلَيْنَا مَا دَعَا لِلَّهِ دَاعٍ
أَيُّهَا الْمَبْعُوْثُ فِيْنَا جِئْتَ بِالْأَمْرِ الْمُطَاعِ

> O the full white moon rose over us, From the valley of al-Wadāʿ, And we owe it to show gratefulness, Where the call is to Allah, O (beloved) you were raised among us, Came with a command to be obeyed.[14]

1.10 Imam al-Būṣīrī's Recovery and His Receiving the Prophet's Cloak as a Gift

By the thirteenth century, Arabic poetry had entered a phase of conservation as scholars and litérati sought to protect and preserve their Arab heritage. The recurrent Crusades and, above all, the

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[14] Narrated by Ibn Abī Ḥātim al-Rāzī in *al-Thiqāt*, 1:131; Ibn ʿAbd al-Barr in *al-Tamhīd limā fī al-muwaṭṭā min al-maʿānī wa al-asānīd*, 14:82; Abū ʿUbayd al-Andalusī in *Muʿjam mā istaʿjama min asmāʾ al-bilād wa al-mawāḍiʿ*, 4:1373; Muḥibb al-Ṭabarī in *al-Riyāḍ al-naḍra fī manāqib al-ʿashra*, 1:480; al-Bayhaqī in *Dalāʾil al-Nubuwwa wa maʿrifa aḥwāl Ṣāḥib al-Sharīʿa* ﷺ, 2:507; Ibn Kathīr in *al-Bidāya wa al-nihāya*, 2:583; Ibid., 3:260; al-ʿAsqalānī in *Fatḥ al-Bārī*, 7:261; Ibid., 8:129; al-Qasṭallānī in *al-Mawāhib al-laduniyya bi al-minaḥ al-Muḥammadiyya*, 1:634; al-Zurqānī in *Sharḥ al-mawāhib al-laduniyya bi al-minaḥ al-Muḥammadiyya*, 4:100–101; and Aḥmad b. Zaynī al-Daḥlān in *al-Sīra al-Nabawiyya*, 1:323.

Mongol advance challenged Arab culture and Muslim supremacy, which were shaken further in 1492 by the Christian reconquest of Spain. These same events, however, contributed to the creative growth in Arab religious poetry that occurred at this time. In particular, the mystical verse of Ibn al-Fāridd and al-Būsīrī's hymns to the Prophet Muhammad ﷺ struck a devotional chord, which continues to resonate within Arabic religious poetry and Muslim culture.

Imam Sharaf al-Dīn al-Būṣīrī (608–696 AH), the author of *Qaṣīda al-Burda*, is in need of no introduction. In his time, he was a renowned and a very learned scholar, poet and writer. He was given a great intellect by Allah, earning him the esteem of the rulers and sultans of his day. One day, while walking in the street, he met a righteous man who asked him, 'Būṣīrī, have you ever seen the most exalted Prophet ﷺ in your dream?' Imam Būṣīrī replied in negative. This meeting struck a chord in the heart of Imam Būṣīrī, and his love and passion for the beloved Prophet ﷺ increased manifold to the point that he was constantly absorbed in his love; during this time, he would recite odes and poems in praise of the beloved Prophet ﷺ.

One day the Imam suffered from a stroke, which left half of his body paralysed. He remained in this state for a long time: all methods of medical treatment proved fruitless. Whilst in this state of ill-health, a thought crossed his mind, 'Before this illness, I used to write poetry in honour of worldly kings and rulers, so why do I not write a poem in honour of the chief of created beings, the Holy Prophet ﷺ, and hope for a cure for this untreatable illness?' As a result, he penned a poem. That night when he went to sleep, his fate changed for the better: he was bestowed the dignity of seeing the Holy Prophet ﷺ in his dream. He had the good fortune to recite the poem in its entirety to the most exalted Prophet ﷺ. After listening to it, the Holy Prophet ﷺ was so delighted that he placed his cloak on Imam al-Būṣīrī and passed his healing hand over his paralysed body, and miraculously his illness and all signs of his

ailment disappeared. The next morning when he woke, he left his house and the first person he met was an eminent shaykh by the name of Abū al-Rajāʾ. The shaykh stopped the imam and asked him to recite the poem he had composed in the Prophet's honour. The imam asked, 'Which poem are you referring to?' The shaykh replied, 'The one that commences with the verse:

أَمِنْ تَذَكُّرِ جِيْرَانٍ بِذِي سَلَمٍ
مَزَجْتَ دَمْعًا جَرَى مِنْ مُّقْلَةٍ بِدَمِ

Is it from remembering the neighbours of Dhū Salam,
That you mingle with blood tears shed from your eyes?'

Astonished with what he heard, the imam exclaimed, 'I have not discussed this poem with anyone, how is that you know about it?' The shaykh replied, 'I swear by Allah that when you recited this to the Messenger ﷺ of Allah, I was there listening to it.' It was not long before the fame of this incident spread far and wide, and even till today, this poem is recited by people of all languages and cultures, and it is a continuous source of blessings for all.

This ode became renowned with the appellation '*Qaṣīda Burda*' due to the Prophet's granting Imam al-Būṣīrī his own cloak and passing his healing hand over his body curing his illness. It was on account of this connection that this poem was named as such.[15]

1.11 A List of the Noble Companions who Recited Poetry in Honour of the Prophet ﷺ

Many of the greatest Companions were blessed with the honour of reciting poetry in praise of the most glorified Prophet ﷺ. The Imam of the Successors, Muhammad b. Sīrīn (d. 110 AH), mentions some of them below:

[15] Kharpūtī, ʿAṣīda al-shuhda sharḥ qasīda al-burda, pp. 3–5.

كَانَ شُعَرَاءُ النَّبِيِّ ﷺ: حَسَّانَ بْنَ ثَابِتٍ، وَكَعْبَ بْنَ مَالِكٍ، وَعَبْدَ اللهِ بْنَ رَوَاحَةَ، فَكَانَ كَعْبُ بْنُ مَالِكٍ يُخَوِّفُهُمُ الْحَرْبَ، وَكَانَ حَسَّانُ يُقْبِلُ عَلَى الْأَنْسَابِ، وَكَانَ عَبْدُ اللهِ بْنُ رَوَاحَةَ يُعَيِّرُهُمْ بِالْكُفْرِ.

> The poets of the Prophet ﷺ were: Ḥassān b. Thābit, Kaᶜb b. Mālik and ᶜAbd Allāh b. Rawāḥa. Kaᶜb b. Mālik used to frighten the Prophet's enemies by the mention of war; Ḥassān used to question the disbelievers' lineage; and ᶜAbd Allāh b. Rawāḥa used to make them feel embarrassed about their disbelief (by taunting them).[16]

Ibn al-Jawzī (510–597 AH) also mentions a few of them:

وَقَدْ أَنْشَدَهُ جَمَاعَةٌ، مِنْهُمُ الْعَبَّاسُ وَعَبْدُ اللهِ بْنُ رَوَاحَةَ، وَحَسَّانٌ، وَضِمَارٌ، وَأَسَدُ بْنُ زَنِيْمٍ، وَعَائِشَةُ، فِي خَلْقٍ كَثِيْرٍ قَدْ ذَكَرْتُهُمْ فِي كِتَابِ الْأَشْعَارِ.

> There was a large number of people who would recite poetry in praise of him. Amongst them were: ᶜAbbās, ᶜAbd Allāh b. Rawāḥa, Ḥassān, Ḍimār, Asad b. Zanīm, and Sayyida ᶜĀʾisha, and many more who I have mentioned in the books of poetry.[17]

Listed below are the names of those noble Companions who conceived, created, produced and recited Naᶜt poetry in the Prophet's honour:

1. The Prophet's uncle, ᶜAbbās (d. 32 AH)[18]

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[16] Ibn Athīr, Asad al-ghāba fī maᶜrifa al-Ṣaḥāba, 4:461.

[17] Ibn al-Jawzī, al-Wafāʾ bi aḥwāl al-Muṣṭafā, p. 463.

[18] Al-Ḥākim, *al-Mustadrak*, 3:369–370 §5417; al-Ṭabarānī, *al-Muᶜjam al-kabīr*, 4:213 §4167; Ibn al-Jawzī, *al-Wafāʾ bi aḥwāl al-Muṣṭafā*, p. 463; Ibn al-Jawzī, *Ṣafwa al-ṣafwa*, 1:54; Ibn Athīr, *Asad al-ghāba fī*

2. The Prophet's uncle, Hamza (D. 3 AH)[19]
3. The Prophet's uncle, Abū Ṭālib (D. 3 BH)[20]
4. Abū Bakr al-Ṣiddīq (D. 13 AH)[21]
5. ᶜUmar al-Fārūq (D. 23 AH)[22]
6. ᶜUthmān al-Ghanī (D. 35 AH)[23]
7. ᶜAlī b. Abī Ṭālib (D. 40 AH)[24]
8. Mother of the believers, ᶜĀʾisha al-Ṣiddīqa (D. 58 AH)[25]
9. Sayyida Fāṭima al-Zahrāʾ (D. 11 AH)[26]

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maᶜrifa al-Ṣaḥāba, 2:165–166; al-Haythamī, *Majmaᶜ al-zawāʾid wa manbaᶜ al-fawāʾid*, 8:218; Aḥmad b. Zaynī al-Daḥlān, *al-Sīra al-Nabawiyya*, 1:46; and al-Nabahānī, *al-Anwār al-Muḥammadiyya min al-mawāhib al-laduniyya*, p. 25.

[19] Ibn Isḥāq, *al-Sīra al-Nabawiyya*, pp. 212–213; and Ibn Hishām, *al-Sīra al-Nabawiyya*, pp. 503–504.

[20] Al-Bukhārī, *al-Ṣaḥīḥ*: Bk.: *al-Istisqāʾ* [Prayer for Rain], Ch.: 'The People's Asking the Imam to Pray for Rain When They are Afflicted with Drought', 1:342 §963; Ibn Mājah, *al-Sunan*: Bk.: *Iqāma al-Ṣalāh wa al-Sunna Fīhā* [Establishing the Prayer and the Sunna Therein], Ch.: 'What has been Related Concerning the Supplication for Rain', 1:405 §1272; Aḥmad b. Ḥanbal, *al-Musnad*, 2:93; al-Bayhaqī, *al-Sunan al-kubrā*, 3:352; Ibn Hishām, *al-Sīra al-Nabawiyya*, pp. 246–253; al-Bayhaqī, *Dalāʾil al-Nubuwwa wa maᶜrifa aḥwāl Ṣāḥib al-Sharīᶜa* ﷺ, 6:142–143; and Ibn Kathīr, *al-Bidāya wa al-nihāya*, 4:471–472.

[21] Abū Zayd al-Qurashī, *Jamhara ashᶜār al-ᶜArab*, p. 10.

[22] Ibid.

[23] Ibid.

[24] Ibid.

[25] Ibn al-Jawzī, *al-Wafāʾ bi aḥwāl al-Muṣṭafā*, p. 463.

[26] Al-Bukhārī, *al-Ṣaḥīḥ*: Bk.: *al-Maghāzi* [Military Expedition], Ch.: 'The Prophet's Illness and His Passing Away', 4:1619 §4193; Ibn Mājah, *al-Sunan*: Bk.: *al-Janāʾiz* [Funeral Ceremonies], Ch.: 'Mention of the Prophet's Passing Away and Burial', 2:103 §1630; al-Nasāʾī, *al-Sunan*: Bk.: *al-Janāʾiz* [Funeral Ceremonies], Ch.: 'Weeping Over the Deceased', 4:12 §1844; Aḥmad b. Ḥanbal, *al-Musnad*, 3:197 §13,054; al-Dārimī, *al-Sunan*, p. 56 §88; Ibn Ḥibbān, *al-Ṣaḥīḥ*, 14:591–592 §6622; al-Ḥākim, *al-Mustadrak*, 1:537 §1408; Ibid. 3:61 §4396; al-Ṭabarānī, *al-Muᶜjam al-kabīr*, 22:416 §1029; Ibn Saᶜd, *al-Ṭabaqāt al-kubrā*, 2:311; al-Dhahabī,

10. Sayyida Ṣafya b. ᶜAbd al-Muṭṭalib (d. 20 AH)[27]
11. Sayyida Shīmā b. Ḥalīma Saᶜdiyya[28]
12. Abū Sufyān b. al-Ḥārith (the Prophet's cousin)[29]
13. ᶜAbd Allāh b. Rawāḥa (d. 8 AH)[30]
14. Kaᶜb b. Mālik al-Anṣārī (d. 51 AH)[31]
15. Ḥassān b. Thābit (d. 40 AH)[32]

Tārīkh al-Islām wa wafayāt al-mashāhīr wa al-aᶜlām (*al-Sīra al-Nabawiyya*), 1:562; and Ibn Kathīr, *al-Bidāya wa al-nihāya*, 4:254.

[27] Ḥāfiẓ Shams al-Dīn b. Nāṣir al-Dīn al-Dimashqī, *Mawrid al-ṣādī fī mawlid al-Hādī.*

[28] Al-ᶜAsqalānī, *al-Iṣāba fī tamyīz al-Ṣaḥāba*, 7:165–166 §11378.

[29] Ibn ᶜAbd al-Barr, al-Istīᶜāb fī maᶜrifa al-aṣḥāb, 4:1675; and Ibn Athīr, Asad al-ghāba fī maᶜrifa al-Ṣaḥāba, 6:142–143.

[30] Al-Bukhārī, *al-Ṣaḥīḥ*: Bk.: *al-Tahajjud* [Night Vigil Prayer], Ch.: 'The Excellence of Someone Who Wakes Up at Night and Prays', 1:387 §1104; al-Bukhārī, *al-Ṣaḥīḥ*: Bk.: *al-Adab* [Proper Conduct], Ch.: 'Ridiculing the Polytheists', 5:2278 §5799; al-Tirmidhī, *al-Jāmiᶜ al-Ṣaḥīḥ*: Bk.: *al-Adab* [Proper Conduct], Ch.: 'What has Come to Us About the Recitation of Poetry', 5:139 §2847; al-Nasāʾī in *al-Sunan*: Bk.: *Manāsik al-Ḥajj* [Pilgrimage Rites], Ch.: 'Reciting Poetry in the *Ḥaram*', 5:202 §2873; al-Bukhārī, *al-Tārīkh al-kabīr*, 8:212 §2754; al-Bukhārī, *al-Tārīkh al-ṣaghīr*, p. 23 §71; Aḥmad b. Ḥanbal, *al-Musnad*, 3:451; al-Bayhaqī, *al-Sunan al-kubrā*, 10:239; Ibn al-Jawzī, *al-Wafāʾ bi aḥwāl al-Muṣṭafā*, p. 463; Ibn Kathīr, *al-Bidāya wa al-nihāya*, 3:465; and al-Qurṭubī, *al-Jāmiᶜ li-aḥkām al-Qurʾān*, 13:151.

[31] Ibn Abī ᶜĀṣim, *al-Āḥād wa al-mathānī*, p. 663 §1171.

[32] Al-Bukhārī, *al-Ṣaḥīḥ*: Bk.: *al-Ṣalāt* [Ritual Prayer], Ch.: 'Poetry in the Mosque', 1:173 §442; al-Bukhārī, *al-Ṣaḥīḥ*: Bk.: *al-Badʾ al-Khalq* [Beginning of Creation], Ch.: 'Mentioning the Angels', 3:1176 §3041; al-Bukhārī, *al-Ṣaḥīḥ*: Bk.: *al-Manāqib* [Virtuous Merits], Ch.: 'Whoever Wants Their Lineage Not to be Insulted', 3:1299 §3338; al-Bukhārī, *al-Ṣaḥīḥ*: Bk.: *Maghāzi* [Military Expedition], Ch.: 'Prophet's Return From the Battle of *Aḥzāb* and His Setting Out to *Banī Qurayẓa*', 4:1512 §3897; al-Bukhārī, *al-Ṣaḥīḥ*: Bk.: *al-Maghāzi* [Military Expedition], Ch.: 'The Incident of the Slander', 4:1518 §3910; al-Bukhārī, *al-Ṣaḥīḥ*: Bk.: *al-Adab* [Proper Conduct], Ch.: 'Ridiculing the Polytheists', 5:2279 §§5800–5801; Muslim, *al-Ṣaḥīḥ*: Bk.: *al-Faḍāʾil al-Ṣaḥāba* [Virtuous Merits of the

16. Zuhayr b. Ṣurd al-Jathmī[33]
17. ʿAbbās b. Mirdās al-Sulamī[34]
18. Kaʿb b. Zuhayr (composer of *Qasīda Bānat Suʿād*)[35]
19. ʿAbd Allāh b. al-Zabaʿrā[36]
20. Abū ʿIzza al-Khuḥamjī[37]
21. Sayyida Qatīla b. al-Ḥārith al-Qurashiyya[38]
22. Mālik b. Namaṭ al-Hamdānī[39]
23. Anas b. Zanīm (Unās b. Zanīm)[40]

Companions], Ch.: 'The Virtuous Merits of Ḥassān b. Thābit', 4:1933 §§2485–2486; Muslim, *al-Ṣaḥīḥ*: Bk.: *al-Faḍāʾil al-Ṣaḥāba* [Virtuous Merits of the Companions], Ch.: 'The Virtuous Merits of Ḥassān b. Thābit', 4:1936 §2490; Muslim, *al-Ṣaḥīḥ*: Bk.: *al-Tawba* [Repentance], Ch.: 'The Incident of the Slander and the Repentance of the Slanderers', 4:2137 §2770; and al-Tirmidhī, *al-Jāmiʿ al-Ṣaḥīḥ*: Bk.: *al-Adab* [Proper Conduct], Ch.: 'What has Come to Us About the Recitation of Poetry', 5:138 §2846.

33 Ibn ʿAbd al-Barr, *al-Istīʿāb fī maʿrifa al-aṣḥāb*, 2:97–98 §723; and Ibn Athīr, *Asad al-ghāba fī maʿrifa al-Ṣaḥāba*, 2:325 §1769.

34 Ibn Hishām, *al-Sīra al-Nabawiyya*, p. 949 and 977; Ibn ʿAbd al-Barr, *al-Istīʿāb fī maʿrifa al-aṣḥāb*, 2:362–364 §1387; and Ibn Kathīr, *al-Bidāya wa al-nihāya*, 3:547–553.

35 Al-Ḥākim, *al-Mustadrak*, 3:670–673 §6477; al-Ṭabarānī, *al-Muʿjam al-kabīr*, 19:157–159 §403; al-Bayhaqi, *al-Sunan al-kubrā*, 10:243; Ibn Isḥāq, *al-Sīra al-Nabawiyya*, pp. 591–594; Ibn Hishām, *al-Sīra al-Nabawiyya*, pp. 1011–1020; al-Haythamī, *Majmaʿ al-zawāʾid wa manbaʿ al-fawāʾid*, 9:393; Ibn al-Jawzī, *al-Wafāʾ bi aḥwāl al-Muṣṭafā*, p. 463 §813; and Ibn Kathīr, *al-Bidāya wa al-nihāya*, 3:582–588.

36 Ibn Isḥāq, *al-Sīra al-Nabawiyya*, p. 536; and Ibn Hishām, *al-Sīra al-Nabawiyya*, pp. 942–943; and Ibn Athīr, *Asad al-ghāba fī maʿrifa al-Ṣaḥāba*, 3:239–240 §2946.

37 Ibn Hishām, *al-Sīra al-Nabawiyya*, p. 555.

38 Ibid. pp. 635–636.

39 Ibn Hishām, *al-Sīra al-Nabawiyya*, p. 1089; and Ibn Athīr, *Asad al-ghāba fī maʿrifa al-Ṣaḥāba*, 5:46–47 §4651.

40 Ibn Isḥāq, *al-Sīra al-Nabawiyya*, pp. 539–540; Ibn Hishām, *al-Sīra al-Nabawiyya*, p. 947; and Ibn al-Jawzī, *al-Wafāʾ bi aḥwāl al-Muṣṭafā*, p. 463.

24. Aṣyad b. Salma al-Sulamī[41]
25. Leader of the *Hawāzin*, Mālik b. ᶜAwf al-Naṣrī[42]
26. Qays b. Baḥr al-Ashjaᶜī[43]
27. ᶜAmr b. Subayᶜ al-Rahāwī[44]
28. Nābigha al-Jaᶜdī (D. 70 AH)[45]
29. Māzin b. al-Ghaḍūba al-Ṭāʾī[46]
30. Al-Aᶜshī al-Māzinī[47]
31. Faḍāla al-Laythī[48]
32. ᶜAmr b. Sālim al-Khuzaᶜī[49]
33. Asyad b. Abī Unās al-Kinānī[50]
34. ᶜAmr b. Murra al-Jahnī[51]
35. Qays b. Baḥr al-Ashjaᶜī[52]

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41 Ibn Athīr, *Asad al-ghāba fī maᶜrifa al-Ṣaḥāba*, 1:253–254 §191; and al-ᶜAsqalānī, *al-Iṣāba fī tamyīz al-Ṣaḥāba*, 1:85–86 §211.

42 Ibn Hishām, *al-Sīra al-Nabawiyya*, pp. 1002–1003.

43 Ibn Hishām, *al-Sīra al-Nabawiyya*, pp. 760–761; and Ibn Athīr, *Asad al-ghāba fī maᶜrifa al-Ṣaḥāba*, 4:394 §4327.

44 Ibn Athīr, Asad al-ghāba fī maᶜrifa al-Ṣaḥāba, 4:214–215 §3932.

45 Ibn ᶜAbd al-Barr, *al-Istīᶜāb fī maᶜrifa al-aṣḥāb*, 4:1516 §2648; Ibn al-Jawzī, *al-Wafāʾ bi aḥwāl al-Muṣṭafā*, p.462–463 §812; and Ibn Athīr, *Asad al-ghāba fī maᶜrifa al-Ṣaḥāba*, 5:276–278 §5162.

46 Ibn ᶜAbd al-Barr, al-Istīᶜāb fī maᶜrifa al-aṣḥāb, 3:1344; Ibn Athīr, Asad al-ghāba fī maᶜrifa al-Ṣaḥāba, 5:4 §4553; and al-ᶜAsqalānī, al-Iṣāba fī tamyīz al-Ṣaḥāba, 5:21–22 §7584.

47 Ibn Saᶜd, *al-Ṭabaqāt al-kubrā*, 7:53; Ibn ᶜAbd al-Barr, *al-Istīᶜāb fī maᶜrifa al-aṣḥāb*, 1:229 §159; and Ibn Athīr, *Asad al-ghāba fī maᶜrifa al-Ṣaḥāba*, 1:256–257 §196.

48 Al-Fākahī, Akhbār Makka fī qadīm al-dahr wa ḥadīthihī, 2:222–223; Ibn Athīr, Asad al-ghāba fī maᶜrifa al-Ṣaḥāba, 4:347 §4233; and al-ᶜAsqalānī, al-Iṣāba fī tamyīz al-Ṣaḥāba, 4:346 §6999.

49 Al-Bayhaqi, *al-Sunan al-kubrā*, 9:233; Ibn Hishām, *al-Sīra al-Nabawiyya*, p. 923; and Ibn Athīr, *Asad al-ghāba fī maᶜrifa al-Ṣaḥāba*, 4:212–213 §3929.

50 Ibn Athīr, Asad al-ghāba fī maᶜrifa al-Ṣaḥāba, 1:236 §161.

51 Ibn Kathīr, *al-Bidāya wa al-nihāya*, 2:288–289 and 327.

52 Ibn Hishām, *al-Sīra al-Nabawiyya*, p. 761.

36. ᶜAbd Allāh b. Ḥārith b. Qays[53]
37. ᶜUthmān b. Maẓᶜūn[54]
38. Abū Aḥmad b. Ḥajash[55]
39. Al-Surāqa b. Mālik b. Jaᶜsham[56]
40. Al-Aswad b. Sarīᶜ[57]
41. ᶜĀmir b. Akwaᶜ[58]
42. Umm Maᶜbad ᶜĀtika b. Khālid al-Khazāᶜī[59]
43. The girls of Medina[60]
44. The Ethiopian delegate[61]

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[53] Ibn Isḥāq, *al-Sīra al-Nabawiyya*, p. 254; and Ibn Hishām, *al-Sīra al-Nabawiyya*, p. 293.

[54] Abū Nuᶜaym, Ḥilya al-awliyāʾ wa ṭabaqāt al-aṣfiyāʾ, 1:104.

[55] Ibn Hishām, *al-Sīra al-Nabawiyya*, pp. 407–408; and Ibn Kathīr, *al-Bidāya wa al-nihāya*, 2:522.

[56] Al-Suhaylī, *al-Rawḍ al-unuf fī tafsīr al-sīrā al-Nabawiyya li-Ibn Hishām*, 2:322; and Ibn Kathīr, *al-Bidāya wa al-nihāya*, 2:570.

[57] Aḥmad b. Ḥanbal, *al-Musnad*, 4:24 §16,300; Ibn Abī Shayba, *al-Muṣannaf*, 6:180; al-Ṭabarānī, *al-Muᶜjam al-kabīr*, 1:287 §842; and al-Bayhaqī, *Shuᶜab al-īmān*, 4:89 §4365.

[58] Al-Bukhārī, *al-Ṣaḥīḥ*: Bk.: *al-Maghāzi* [Military Expedition], Ch.: 'The Expedition of Khaybar', 4:1537 §3960; al-Bukhārī, *al-Ṣaḥīḥ*: Bk.: *al-Adab* [Proper Conduct], Ch.: 'What is Permitted of Poetry', 5:2277 §5796; Muslim, *al-Ṣaḥīḥ*: Bk.: *al-Jihād* [Martial *Jihād*], Ch.: 'The Expedition of Khaybar', 3:1428 §1802; Abū ᶜAwāna, *al-Musnad*, 4:314 §6830; al-Bayhaqi, *al-Sunan al-kubrā*, 10:227; and al-Ṭabarānī, *al-Muᶜjam al-kabīr*, 7:32 §6294.

[59] Ibn Saᶜd, *al-Ṭabaqāt al-kubrā*, 1:230–231.

[60] Ibn Abī Ḥātim al-Rāzī, *al-Thiqāt*, 1:131; Ibn ᶜAbd al-Barr, *al-Tamhīd limā fī al-muwaṭṭā min al-maᶜānī wa al-asānīd*, 14:82; Abū ᶜUbayd al-Andalusī, *Muᶜjam mā istaᶜjama min asmāʾ al-bilād wa al-mawāḍiᶜ*, 4:1373; Muḥibb al-Ṭabarī, *al-Riyāḍ al-naḍra fī manāqib al-ᶜashra*, 1:480; al-Bayhaqī, *Dalāʾil al-Nubuwwa wa maᶜrifa aḥwāl Ṣāḥib al-Sharīᶜa* ﷺ, 2:507; Ibn Kathīr, *al-Bidāya wa al-nihāya*, 2:583; Ibid., 3:260; al-ᶜAsqalānī, *Fatḥ al-Bārī*, 7:261; Ibid., 8:129; al-Qasṭallānī, *al-Mawāhib al-laduniyya bi al-minaḥ al-Muḥammadiyya*, 1:634; al-Zurqānī, *Sharḥ al-mawāhib al-laduniyya bi al-minaḥ al-Muḥammadiyya*, 4:100–101; and Aḥmad b. Zaynī al-Daḥlān, *al-Sīra al-Nabawiyya*, 1:323.

[61] Aḥmad b. Ḥanbal, *al-Musnad*, 3:152; Ibn Ḥibbān, *al-Ṣaḥīḥ*, 13:179 §5870; Maqdisī, *al-Aḥādīth al-mukhtāra*, 5:60 §1681; and al-Haythamī, *Mawārid al-*

45. ʿAmr Jinnī (a *Jinn* Companion of the Holy Prophet ﷺ)[62]

These noble personalities not only composed poetry, but they also recited it in gatherings designated especially for this purpose. Everywhere today, there are gatherings in which odes and devotional lyrics are recited in the Prophet's honour. The poems of Ḥassān b. Thābit, as well as other noble Companions, are recited and melodized with the intention of attaining blessings.

In conclusion, I would say that to compose poetry in honour of the most praised one, the Holy Prophet ﷺ, and to recite eulogy, to listen to it and to organise special gatherings for this purpose is not only permissible according to the Qurʾān and Sunna, but it is also a desirable command. From the large number of noble Companions who composed and recited poetic praise of the most glorified Prophet ﷺ, one can deduce that this was their practice. When we organise events and gatherings for the very same purpose, we are following the Sunna of these glorious Companions and the Sunna of the great personalities of Islam. This practice continued from the era of the noble Companions till our times and it is in fact a sign of true faith that manifests sentiment charged with divine Naʿt revealed in the sacred Heavenly Books.

1.12 Abu Ahmad b. Jahsh

A maternal cousin of the Prophet and real brother of Abdullah al-Muqallaib, he was blind while his entire family migrated to Medina. He has described the agonizing migration process to Medina and the believers' marvelous followership of Allah's Messengership in his verses:

ẓamʾān ilā zawāʾid Ibn Ḥibbān, p. 493 §2012.

62 Ibn Hishām, *al-Sīra al-Nabawiyya*, p. 419; and al-Suhaylī, *al-Rawḍ al-unuf fī tafsīr al-sīrā al-Nabawiyya li-Ibn Hishām*, 2:324.

إِلَى اللهِ وَجْهِي وَالرَّسُولِ وَمَنْ يُقِمْ
إِلَى اللهِ يَوْمًا وَجْهَهُ لَا يُخَيَّبُ
فَكَمْ قَدْ تَرَكْنَا مِنْ حَمِيْمٍ مُنَاصِحٍ
وَنَاصِحَةٍ تَبْكِي بِدَمْعٍ وَتَنْدِبُ
تَرَى أَنَّ وِتْرًا نَأْيُنَا عَنْ بِلَادِنَا
وَنَحْنُ نَرَى أَنَّ الرَّغَائِبَ نَطْلُبُ
أَجَابُوا بِحَمْدِ اللهِ لَمَّا دَعَاهُمْ
إِلَى الْحَقِّ دَاعٍ وَالنَّجَاحِ فَأَوْعَبُوا
وَرِعْنَا إِلَى قَوْلِ النَّبِيِّ مُحَمَّدٍ
فَطَابَ وُلَاةُ الْحَقِّ مِنَّا وَطَيَّبُوا
نَمُتُّ بِأَرْحَامٍ إِلَيْهِمْ قَرِيْبَةٍ
وَلَا قُرْبَ بِالْأَرْحَامِ إِذْ لَا تُقَرَّبُ
سَتَعْلَمُ يَوْمًا أَيُّنَا إِذْ تَزَيَّلُوا
وَزُيِّلَ أَمْرُ النَّاسِ لِلْحَقِّ أَصْوَبُ

My focus is on Allah and His Messenger. When does a person who turns towards Allah remain deprived? And how many well-wishers and intimate friends and women who scream and shed tears in empathy have we left behind. They feel that our migration is like becoming lonely. We see that desirable things are sought after.

> Thank God all collectively responded to the call of the caller to the truth and salvation. We turned toward the Holy Prophet's command. Those among us who love the truth are pious and purified. On that day, when all people will be separated from each other, and people will be dispersed, then you will know, who was on the right path. [63]

1.13 Suraqa's ﷺ poetic message for Abu Jahal

"All praise be to Allah who took away this bracelet of Kisira bin Harmuz, who called himself the Lord of the people, and put it on Suraqa bin Malik ﷺ." The Rightly Guided Caliph Umar ﷺ said while distributing spoils of war and giving away bracelets of Kisira to him saying: "Raise your hands," and he put them on his wrists.

When the Beloved Messenger of Allah ﷺ was migrating towards Medina Suraqa chased him on his horseback to catch him and win the prize announced by Meccan Quraysh chiefs. However, time and again, all four feet of his horse were sunk into the ground. Suraqa gave in, bowed and begged for apology. Allah's Messenger left him with the glad tidings: "How would you like it Suraqa when Kisira's bracelets will be put on you!"[64]

Suraqa b. Malik sent a poetic message to Abu Jahal on this occasion. This was the first ever piece of poetry written about migration to Medina by a person whose heart received the inscription of faith in the veracity of Prophethood through such a unique episode. He has not yet embraced faith though but the majesty and glory of the Beloved Messenger of Allah ﷺ had pierced into the depths of his inner self, heart and soul. The Companion of the Prophet Amir b. Fahir wrote for him on behalf of the Prophet the interim bail, which he later produced after Hunain at Jawana and was released and then he embraced Islamic

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[63] Ibn Hishām, *al-Sīra al-Nabawiyya*, Vol, 2, p. 321

[64] al-Bayhaqī in *al-Sunan al-Kubrā*, 6:357 §12812.

faith. Even when he had not confessed faith, he sent this poetic message to Abu Jahal:

أَبَا حَكَمٍ وَاللهِ لَوْ كُنْتَ شَاهِدًا
لِأَمْرِ جَوَادِي إِذْ تَسُوْخُ قَوَائِمُهْ
عَلِمْتَ وَلَمْ تَشْكُكْ بِأَنَّ مُحَمَّدًا
رَسُوْلٌ وَبُرْهَانٌ فَمَنْ ذَا يُقَاوِمُهْ
عَلَيْكَ بِكَفِّ الْقَوْمِ عَنْهُ فَإِنَّنِي
أَرَى أَمْرَهُ يَوْمًا سَتَبْدُو مَعَالِمُهْ
بِأَمْرٍ يَوَدُّ النَّصْرَ فِيهِ بِإِلْبِهَا
لَوْ أَنَّ جَمِيعَ النَّاسِ طُرًّا تُسَالِمُهْ

> O Abu Hakam! Would that you had witnessed, when all four feet of my mare had sunk into the ground. You would have known that Muhammad is the true Messenger of Allah. He is prudent and honest and does not suffer from any doubts. Who can stand against such a Messenger? It is necessary for you to stop the nation from doing this, instead of making the nation run after Muhammad ﷺ, because I see that this work will one day be revealed, and its flag will be raised. [65]

1.14 Naʿt Poetry in the Period of Defensive War

This period of Arabic Naʿt is the first source of the dynamic history of Islam. In this period, where the echoes of his praise of

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[65] Ibn ʿAbd al-barr, *al-itīʿab,* Vol, 2, p. 582

the first (before birth awaited Prophet), second (post birth pre-prophethood) and third (post-prophethood) periods are heard, adoration of his virtues and physical features are resonated and the panegyrics of the veracity and magnificence of his invitation to the divine faith are lauded in public, we observe that tolerance and steadfastness on tribulations, ordeals, agonies, miseries and distresses gradually plummet and decline. In this period, the dominance of the believers, their splendor and victory and the devastation, defeat and humiliation of the infidels became the order of the day, which substantiated the veracity of the philosophy of Islamic history.

The believers of the true faith who were passing through an agonizing phase of patience, restraint and tolerance of oppression and brutality now gained strength, control and supremacy. This period of dynamic struggle started with the allegiance of Uqba and culminated into migration of the Meccan Muslims to Medina under the blessed direction and command of Allah's Beloved Messenger. The Meccan infidels, the Quraysh polytheists could not swallow the Muslim faith emerging as a power. They collected their anti-faith forces to launch aggression against the Holy Prophet and his companions in Medina. The Holy Messenger however had turned them into a hard-hitting force by now as Almighty Allah had granted them the permission for defensive war. Skirmishes were taking place day and night in the Medinan suburbs and Muslims would carry out patrolling to ensure security and face threats if any readily to ensure their dominance. Allah's Messenger also visited neighbouring tribes and invited them to visit Medina and concluded with them defence agreements. The Meccanas were closely watching these developments and were organizing a united force to wage an offensive attack against Medina.

The creative Muslim minds, sensing the ground realities, composed panegyrics in the honour of the Beloved Messenger of Allah and roused the dynamic Muslim sentiments in order that the

Companions would feel the valour and heroism required to defend the Holy Prophet and the Din of Almight Allah. Several poets would engage themselves to rhyme the divine traits of the Prophet and adorn his holy personage.

Kaᶜb b. Malik. Abd Allah b. Rawaha, Abbas Ibn Marwas and others frequently composed events pertaining to migration. Talking to Umm-e-Ahmed about reason to migrate to Medina, Abu Ahmed b. Jahash said to her:

فَقُلْتُ لَهَا بَلْ يَثْرِبُ الْيَوْمَ وَجْهُنَا

وَمَا يَشَاءُ الرَّحْمَنُ فَلْعَبْدُ يَرْكَبُ

> (O her council to go somewhere else) I said to her, "Our destination is Yasrib; for whatever the Most Gracious wills, a servant will ride."[66]

1.15 Abu Bakr Siddique

So these developments were the manifestations of the divine plan of universe. The Yasrib climate vis-a-vis blessings of the Sacred House in Mecca was a situation hard to face. See how Abu Bakr Siddique felt this agony:

كُلُّ امْرِئٍ مُصَبَّحٌ فِي أَهْلِهِ

وَالْمَوتُ أَدْنَى مِنْ شِرَاكِ نَعْلِهِ

> Every person is enjoying life in his family, and (far from home) death is closer to us than the laces of shoes.[67]

Bilal too vented similar sentiments for the lost Mecca. However, Allah's Messenger prayed to Almighty Allah: "O Allah, make us love Medina as much as we love Mecca (because of its

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66 Ibn Hisham, *al-Sirat al-Nabawiyya*, 2:320.

67 al-Bukhari, *al-Sahih*, 5:2141.

purity), rather, much more."

And a year later, it was revealed:

> *And, (O people of truth,) continue your fight against these (chieftains of oppression and aggression for the establishment of enduring peace), until there does not (remain) any disruption and Din (the system of living in servitude and compliance) is devoted to Allah alone.*[68]

Now see the subject matter of panegyrics and praise poetry wrought those days by the exalted Companions of Allah's Messenger:

Abu Bakr Siddique said:

وَإِنْ يَرْكَبُوا طُغْيَانَهُمْ وَضَلاَلَهُمْ

فَلَيْسَ عَذَابُ اللهِ عَنْهُمْ بِلاَبِثِ

And if they ride on their transgression and misguidance, God's torment for them will not take long.[69]

1.16 Sa'd b. Abi Waqas

See these verses by Saᶜd b. Abi Waqas:

فَمَا يَعْتَدّ رَامٍ فِي عَدُوٍّ

بِسَهْمٍ يَا رَسُوْلَ اللهِ قَبْلِيْ

وَذَلِكَ أَنَّ دِيْنَكَ دِيْنُ صِدْقٍ

وَذُو حَقٍّ أَتَيْتَ بِهِ وَعَدْلِ

An archer will not attack an enemy, with an arrow, O Messenger of God, before me. This is because your

68 Quran, 8:39.

69 Ibn Hashsham, Vol I, Ch. 92.

> religion is a religion of truth. You have brought truth and justice.[70]

In the Hamza skirmish, see how Hamza has expressed his views in Naᶜt:

فَمَا بَرِحُوا حَتَّى انْتَدَبْتُ لِغَارَةٍ

لَهُمْ حَيْثُ حَلُّوا أَبْتَغِي رَاحَةَ الْفَضْلِ

بِأَمْرِ رَسُوْلِ اللهِ أَوَّلُ خَافِقٍ

عَلَيْهِ لِوَاءٌ لَمْ يَكُنْ لَاحَ مِنْ قَبْلِي

لَوَاءٌ لَدَيْهِ النَّصْرُ مِنْ ذِي كَرَامَةٍ

إِلَهٍ عَزِيزٍ فِعْلُهُ أَفْضَلُ الْفِعْلِ

> So they did not change their condition (they continued to disregard Islam's call to chastity and justice) so wherever they landed, I raided them to gain the field of virtue. The Messenger of Allah was the first flag bearer of this matter. I have never seen such a flag unfurled before. That banner, the help of the God of honor and glory, whose every work is sublime.[71]

For the sake of exalting the religion of truth and following the Prophet, where the Divine Commandments against disbelief confirm the adoption of the path of Jihad, it is evident from the poetic endeavours of that age that the tone of Muslims is no longer apologetic against infidelity and falsehood. Now Naᶜt, the poetic adoration of Allah's Messenger, has adopted the tone of raising the voice of truth by meeting eye to eye, and the genre of Naᶜt has

[70] Ibn Hisham, Vol I, Ch. 92

[71] Ibid.

emerged as a bold expression of the spirit of the age instead of a limited genre of poetic creativity describing the noble character and beauty of the Beloved Messenger of Allah ﷺ. An urgent need has long been felt to publish an anthology of Urdu Naᶜt that brings to fore the changing poetic aesthetics, styles, tone and tenor of Naᶜt creations in keeping with the changing contemporary demands.

After migration to Medina and concluding the Constitution of Medina bringing to enter into agreement all the various Jewish tribes residing there, the Battle of Badr was a huge historic event that changed the course of time and laid the foundation of Muslim dominance in the world. In this war, brother fought against brother and son against father, and the slaves against their masters. The polytheists of Mecca fled leaving the bodies of brave generals like Uqba, Sheba, Umayyah Ibn Khalaf and Abu Jahl Ibn Hisham. Every house in Mecca was mourning and crying. When Zam'ah bin Al-Aswad and his brothers and sons were looking for excuses to cry, Hassān b. Thabit was writing satire in Medina:

فَلَا تَبْكِي عَلَى بَكْرٍ وَلَكِنْ

عَلَى بَدْرٍ تَقَاصَرَتِ الْجُدُوْدُ

> Wail not on losing the young camel, cry if you want over
> the tragedy of Badr, When the Meccan chiefs doomed.[72]

1.17 Kaᶜb bin Malik

Kaᶜb bin Malik ibn Abi Kaᶜb, the poet of the Prophet's court, was one of the fortunate people of Banu Salima who participated in the first pledge of allegiance at Aqaba and returned with their hearts filled with the wealth of Islam and the inestimable treasure of ardent love of Rasool Allah (ﷺ). In view of the Ansar of Medina, Kaᶜb bin Malik also had priority in inviting the Prophet to Medina and promising him all kinds of help and cooperation there. At the

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[72] Ibn Kathir, *al-Bidaya wa'l-nihaya*, 3:130.

invitation of Kaᶜb bin Malik, the chief of Medina, Abu Jabir ibn Abdullah ibn Amr ibn Haram, became a Muslim. On the inspiring occasion of the second pledge of allegiance at Aqaba, seventy-five (75) people of Medina pledged allegiance to the Holy Prophet at his blessed hand, and he promised them to come to Medina.

Kaᶜb bin Malik wrote a poem about this event, mentioning the names of the leaders and giving the Prophet Muhammad ﷺ peace and assurance that these people would never break their promises. The poem is a powerful statement of the commitment of the Medinan Muslims to the Prophet Muhammad ﷺ. Kaᶜb bin Malik names the leaders who pledged allegiance to the Prophet at the second pledge of allegiance at Aqaba. He assures the Prophet that these leaders are true to their word and will never abandon him. The poem also includes threats to Abu Sufyan and Ubayy ibn Khalaf, two of the Prophet's main opponents in Mecca. Kaᶜb bin Malik warns Abu Sufyan and Ubayy that the Medinan Muslims will not tolerate their opposition to the Prophet. The poem is a significant historical document that shows the strength of the early Muslim community in Medina. It runs thus:

Ubay, your plan failed,
The morning of the cave is over,
The day of reckoning is near.
Abu Sufyan, know this,
The light of guidance has appeared,
Do not incite chaos,
Gather what you intend.
But know this,
Our groups will not break their pledge.

Our leaders are like stars,
They will not let a night pass,
Without bringing you good fortune.

Kaᶜb bin Malik used to respond to the poems of the Quraish

and would satirize them and praise the Prophet Muhammad ﷺ and his Companions. Several of his poems in response to the Quraish of Mecca regarding the Battle of Badr are quoted in the books of Sira. These are some of his most famous poems in which he celebrates the victory of the Muslims at Badr and mocks the defeat of the Quraish. These poems are a powerful statement of Kaᶜb bin Malik's faith and commitment to the Prophet Muhammad ﷺ. They are also a reminder of the early struggles of the Muslims in their fight for religious freedom.

Here is a selection of Kaᶜb bin Malik's poems about the Battle of Badr:

The ignorant and wise of Bani Ma'd,
Shot arrows at us,
But we accepted Allah,
And followed His Prophet.
Looking forward to Paradise,
We did not look towards any other than him.
He is a Prophet of dynastic honor,
And his veracity exalted him to excellence,
We wielded swords at Bani Ma'd and he led us to victory,
And their Chiefs were cast prone into ditches.

Here is a translation of the passage provided into standard lucid rhythmic English:

The ignorant and the wise of Bani Ma'd,
Shot arrows at us, but we stood steadfast.
For when our leader, the Messenger of God,
Came to us, we turned to Allah, our Lord.
He is a Prophet of honor and grace,
Whose righteous path has lit our face.
So we fought with swords against the foe,
And sent their chiefs to their final woe.

We arrived at the place with the light of Allah,
That was dispelling the darkness of the night.
He was the Messenger of Allah,
Who was walking ahead of us,
By the command of Allah.
He was determined by fate.

If all the poems that Kaᶜb bin Malik composed about the Battle of Uhud (3 AH, 625 AD) were collected, they would fill a book. That will indeed be a beautiful collection of strings of pearls and jewels. Here are quoted some excerpts from the famous poem that was composed by that lover of the Prophet, that martyr for the faith, that truthful companion, on the occasion of the Prophet's journey to Taif (8 AH). The poem is a powerful expression of Kaᶜb bin Malik's love for the Prophet Muhammad ﷺ and his commitment to Islam. He vents his firm sacrifice-charged faith to wield his valor and gallantry to fight in Prophet's safeguard and support.

After Khaybar we sheathed our swords,
Quelled the doubts and aimed rest.
If they could speak, these foe-cutting sword would yell,
"To Dumat and Thaqif, let's go today!"
O Dumat and Thaqif, if you have not seen,
Our swords in your land in the thousands,
I will not hide it, you will soon see,
Are they still trying?
Is there no one among them who knows us
And can advise them?
Tell them that we are gathering
Ancient, noble horses.
And also tell them that we are bringing
A great army against them,
That will surround their fortresses.
The great army is led by the Prophet,

Who is like a strong backbone,
A pure-hearted, patient, and ascetic messenger.
In his dealings, he is straightforward,
A man of decisiveness, knowledge, and wisdom,
Not weak or quick to anger.
We follow our Prophet,
And obey the Lord of the Worlds,
Who is Most Merciful and Compassionate!
So if you are peace-loving,
We will accept you and make you our ally.
But if you refuse,
We will fight and persevere,
And our resolve will not waver.
If we are not treated with respect,
We will fight to the end,
And we will cut off your noses and ears.
Every sharp, flexible, and polished Indian sword
Will bind them and drag them towards Allah and Islam,
Until the true religion is established.
Let them forget Lat and Uzza,
And let their idols and worshippers be destroyed.
Then they will find peace and tranquility,
And those who do not submit will be humiliated.

1.18 Abbas Ibn Mirdas

Before accepting Islam, Abbas was a famous Christian bishop. His father, Mirdas ibn Abi Amir, had a statue of his own. Mirdas advised Abbas to continue worshiping the statue because it was the one who could harm or benefit him. One day, Abbas was present in Zamar when he heard a voice coming from inside the statue:

In the land of the Quraysh,
A prophet arose,
The heir of Jesus,

The guide of the righteous.
Before the Book was revealed,
A statue of Zamār was worshiped,
But it was destroyed,
(The jinn loudly voiced).

This voice had a profound impact on Abbas ؓ. Impressed by it, he burned the statue of Zamār, went to the Prophet Muhammad ﷺ and accepted Islam. On the occasion of the Battle of Hunayn, Hazrat Abbas ؓ composed several memorable poems. In these poems, he praises the greatness and glory of the Prophet Muhammad ﷺ and the sacrifices and obedience of the Companions of the Prophet, especially those of his tribe, the Banu Sulaym, in new and innovative ways. In one of his panegyric in which Abbas ؓ mentions the appointment of Dhahak bin Sufyan Kalbi, a man from the Banu Sulaym tribe, as a commander, he has vividly portrayed the character of the Companions of the Prophet ؓ, who were "pungently against the disbelievers, but kind and compassionate to each other."

O Seal of the Prophets,
You are the true Messenger,
Your guidance is the path to truth.
Allah has placed love in you,
And you are rightly named Muhammad.
Those who fulfilled their promise,
The army under Dhahak's command,
They charge without regard for kin,
Seeking only the pleasure of God and you.
Dhahak struck the sword,
In the dust of battle,
And the Banu Sulaym fought,
With slashes and thrusts.
Like lions in the jungle,
They marched under Dhahak's flag,

Their goal was only the battle,
They were indifferent to ties of kin,
They were only busy,
In obedience to God and you.
O Best of Creation,
You have brought a Book,
That has clarified the truth.
You have shown us the way,
With a Shari'ah based on truth,
While we were lost in darkness.
You have illuminated the ambiguous,
With the light of proof,
And you have extinguished the fire of disbelief,
With the clear water of Islam.

After listening to this panegyric by Abbas ؓ, the Prophet Muhammad ﷺ bestowed upon him a blessed robe.

Here are a few verses from another poem of his, which glorifies and exalts the Prophet Muhammad ﷺ through poetic aesthetics. It is written in a literary style that is both rhythmic and evocative. The poet uses a variety of creative contrivances to blossom a sense of glow and reverence. For example, he uses alliteration, assonance, and onomatopoeia to enrich its semantic fabric and orchestrate a sense of sound and movement. He also uses vivid imagery to touch our sense of sight and smell. He has fully maintained the aesthetic standard of Naʿt serving as a great example of poetic art for the future Naʿt poets to follow.

نَبِيٌّ أَتَانَا بَعْدَ عِيسَى بِنَاطِقٍ
مِنَ الْحَقِّ فِيهِ الْفَصْلُ فِيهِ كَذَلِكَا
أَمِيْنًا عَلَى الْفُرقَانِ أَوَّلُ شَافِعٍ
وَآخِرُ مَبْعُوْثٍ يُجِيْبُ الْمَلَائِكَا

تَلافَى عُرَى الْإِسْلَامِ بَعْدَ انْتِقَاضِهَا
فَأَحْكَمَهَا حَتَّى أَقَامَ الْمَنَاسِكَا
رَأَيْتُكَ يَا خَيْرَ الْبَرِّيَةِ كُلِّهَا
تَوَسَّطْتَ فِي الْقُرْبَى مِنَ الْمَجْدِ مالِكَا
سَبَقْتَهُمْ بِالْمَجْدِ وَالْجُودِ وَالْعُلَا
وَبالْغَايَةِ الْقُصْوَى تفوت السَّنَابِكَا
وَأَنْتَ الْمُصَفَّى مِنْ قُرَيْشٍ إِذَا سَمَتْ
غَلَاصِمهَا تَبْقَى الْقُرُوْمَ الْفَوَاتِكَا

In the wake of Jesus Christ, the seal of the Prophets came, with the message of truth. He came with the Qur'an, the criterion of truth and falsehood, he is the first intercessor. He is the final Prophet, after whom the chain of Prophethood has ended, and the coming of Gabriel is stopped. He united the human race, in the rope of Islam, and laid the foundation of the rituals. O Best of Creation! In the sight of Allah, you are the greatest in the universe. You have surpassed everyone, in greatness, generosity, and glory, even the peaks of heights have remained behind you. You are the chosen one, in the tribe of Quraysh, the tribe that is the highest, due to its brave and heroic leaders.[73]

1.19 ʿAbd Allah Ibn Rawaḥa

Abdullah ibn Rawaha ﵁ was one of the chosen poets of Islam. He

[73] Ibn Kathir, *al-bidaya wa al-nihaya*, 2:342.

accompanied the Prophet Muhammad ﷺ in the pledge of Aqabah, the Battles of Badr, Uhud, and the Trench, as well as the Treaty of Hudaybiyyah.

The following verse that he composed on the occasion of the Battle of Mu'tah is a reflection of his Islamic character. In this battle, Ibn Rawaha ﷺ drank the cup of martyrdom, proving his words true and sincere:

فَرَاضِيَةُ الْمَعِيشَةِ طَلَّقْتَهَا
أَسِنَّتُهَا فَتَنْكِحُ أَوْ تَئِيْمُ

> I have divorced the world that was once my delight, my arrows have left it; so it can either remarry, or remain a widow.[74]

Abdullah ibn Rawaha ﷺ was one of the twelve leaders who pledged allegiance to the Prophet Muhammad ﷺ at the pledge of Aqabah. Kaᶜb ibn Malik ﷺ addressed Abu Sufyan, the leader of the Meccans, and said the following about Abdullah ibn Rawaha ﷺ:

وَأَيْضًا فَلَا يُعْطِيْكَهُ ابْنُ رَوَاحَةَ
وَإِخْفَارُهُ مِنْ دُوْنِهِ السُّمِّ نَاقِعُ

> O Abu Sufyan, Abdullah ibn Rawaha ﷺ, like the other leaders of the Ansar will never betray the Prophet ﷺ, for him, that would be worse than poison.[75]

Abdullah ibn Rawaha ﷺ has the honor of having the Prophet Muhammad ﷺ recite his poems aloud while digging the trench.

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[74] Ibn Hisham, *al-sirah*, 5:26.

[75] Ibn Kathir, *al-bidaya wa al-nihaya*, 3:162.

اَللّٰهُمَّ إِنَّ الْأَجْرَ أَجْرُ الْآخِرَة
فَارْحَمِ الْأَنْصَارَ وَالْمُهَاجِرَة

Allah, the true reward is in the Hereafter, for those who follow the Prophet's way, have mercy on the Ansar and the Muhajirun, fill them with the rewards of goodness, in the gardens of paradise, where they will dwell forever. [76]

Abdullah ibn Rawaha ﷺ was a master of impromptu poetry. Before leaving for the Battle of Mutah, he went to the Prophet Muhammad ﷺ and said:

With contemplation and insight,
I have seen that you were blessed,
With the best of gifts,
Among all the Messengers.
And Allah knows,
That my vision is true.

When Abdullah ibn Rawaha ﷺ was leaving for the battlefield, his friends said goodbye and wished him a safe return. He spontaneously recited these verses:

(You talk of returning safely,)
But my only prayer to the Merciful Lord is that
A blow to my head cracks my skull,
Spear and sword pierce my heart and liver,
And my Lord forgives me.
Until people see my corpse (grave) and say,
Bravo, martyr, you have done well.

The following verses of Abdullah ﷺ have earned universal appreciation and popularity.

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[76] Bukhari, *al-sahih*, 3:1421, §3694.

My soul is sacrificed to that sacred being,
Whose noble conduct is a witness to the fact,
That he is the best of all mankind.
The fountainhead of his generosity and bliss,
Is as common to all the servants of God,
As the rays of the sun and moon,
Are common to the whole universe.

1.10 Hassan bin Thabit

There is a long list of Companions who would compose panegyrics and praise poetry to glorify Allah's Messenger before, during and after the battles of Badr Uhad, Trench, Tabuk, Hunain etc. Most prominent amongst them are al-A'sha Abu al-Busair Maimun, Asaid b. Salama, Amer b. Salam al-Khuzaei, Anas b. Zunaim, Jarud b. Amer, Abu Sufyan, Umar ibn al-Khattab, Ali abn Abi Talib, Malik b. Auf, and Abbas Ibn Abd al-Muttalib. They created praise poetry on variety of occasions, exalting the divine attributes of Allah's Messenger and expressing their ardent love and devotion for him.

Hassān ibn Thabit ﷺ however, was not only a warrior, a master of both the sword and the pen, a companion of the Prophet Muhammad ﷺ, and one of the ten who were promised paradise, but he also had the honor of being a close relative of the Prophet Muhammad ﷺ.

Hassān ibn Thabit ﷺ's wife, Sirin ﷺ, was the sister of the mother of the believers Mariam al-Qibtiyya ﷺ, the wife of the Prophet Muhammad ﷺ. And Hassān ibn Thabit ﷺ's son, Abd al-Rahman ibn Hassān ﷺ, was the true cousin of the Prophet's son, Ibrahim. And perhaps, among the companions of the Prophet Muhammad ﷺ, Hassān ibn Thabit ﷺ had the unique honor of this relationship.

Hassān ibn Thabit ﷺ's poetry is a reflection of the spirit of his time. His panegyrics are a valuable record of the history of the early Muslim movement. He has described in his Naʿt endeavours

the battles of the Prophet Muhammad ﷺ, the names and deeds of the martyrs of Islam, the responses to the elegies sung by the Quraysh for their dead, the services and sufferings of the Ansar and Muhajirun, and the unparalleled sacrifices made in the cause of Islam and love and devotion of the Prophet Muhammad ﷺ.

It has already been mentioned in the preceding pages that by virtue of his sacred melodies, Hassān ibn Thabit ؓ received the incessant and eternal compliment of "Al-Mu'ayyad bi-Ruh al-Qudus" from the blessed tongue of the protector and chosen beloved of God. It is mentioned in detail in the books of the Seerah that one day, the Prophet ﷺ said, "Is it not possible that those who have helped me with their swords can also help me with their tongue?" People write against me satires and scorns and I am not a poet to answer them. The Prophet ﷺ also prayed to the Lord of Glory that He would answer the satire of these enemies of Islam. Hazrat Hassān ؓ stood up and holding the tip of his tongue, said, "I am present for this service. From Basra to Sana'a, no tongue can claim to be equal to this tongue." The Prophet ﷺ prayed, "May the Holy Spirit be your helper." It was the effect of this prayer that Hassān ؓ was able to prove his claim true, and his challenge did not remain mere poetic bravado.

فَإِنَّا وَمَنْ يُهْدِي الْقَصَائِدَ نَحْوَنَا
كَمُسْتَبْضِعٍ تَمْرًا إِلَى أَرْضِ خَيْبَرَا

> The gift of poems from those who send them to us, is like
> a man who carries dates to Khaybar to sell. [77]

Proud of his tribe's generosity and hospitality towards the Muhajirun, he mentions how the Ansars welcomed the Muhajirun with open arms and gave them their wealth and homes. He melodiously expresses his delight on the division of their property

[77] Ibn Hisham, *al-sirah*, 2:300.

among the Muhajirun during the time of sacrifice and fraternization. He also versified how the Ansaris made the Muhajirun feel like they were part of their own family.

My people are those who gave refuge
To their Prophet and confirmed him
When the people of the land were disbelievers.
When the chosen and noble of lineage came to them,
They were happy with God's decree.
They welcomed them with open arms,
In times of ease and hardship, assuring them of comfort.
The Prophet and the division and the neighborhood were
all good.
They settled the Prophet in a safe place,
In the neighborhood of such people.
That is the home that truly deserves to be called a home.
When the Prophet and his companions migrated here,
My people made them not only neighbors, but partners.
And the disbeliever's portion is fire,
To burn in the fire of envy.

Response to A'isha bin Zarrar bin Nabas's Lament

A'isha bin Zarrar bin Nabas, an ally of the Banu Abd al-Dar, wrote a lament for the fallen warriors of Badr. His lament was a powerful and moving tribute to them. In response, Hasan ibn Thabit ﵁, the poet laureate of the Prophet Muhammad ﷺ, wrote a long and powerful panegyric in which he criticized the enemies of Islam. He specifically criticized Harith ibn Hisham, who had fled the battlefield at Badr. Hassān ibn Thabit's poem was a powerful and effective response to A'isha bin Zarrar bin Nabas's lament. It served to remind the enemies of Islam of their defeat at Badr, and also served to inspire the Muslims to continue fighting for their faith. Selected verses of this panegyric are given here:

In a night of revolution,
In a light sleep,
A woman came to me,
With a claim to make.
She said, “The absence of camels’ necks,
Makes a man’s life a sorrowful wreck.”
I said, “If you are lying, then flee from me
As did Harith ibn Hisham, the coward.”
He abandoned his friends,
And fled with tail and reins in hand,
A coward before the foe.
His brothers and his clan
Were caught in a battle
Where the true God
Gave victory to the Muslims.
A war that had been fueled
With flames of hatred
Would soon be extinguished
By the will of God.
If God had not willed
To spare his life,
Or had his horse not run,
He would have been torn apart
By the beasts of the wild,
Or trampled underfoot.
He would have lain in disgrace,
Watching the shining swords
Of the brave warriors.
The swords were in the hands
Of brave warriors,
Whose courage never wavered,
Even in the face of danger.
They were not ashamed
To be descended from humble people,

And they fought with such determination
That their swords shone like lightning
In the shadow of clouds.

"The elegies that Hazrat Hassān ؓ composed for the martyrs of Uhud are like a storm of grief and sorrow that never ceases, especially his mention of Hazrat Hamza ؓ..."

You have reminded me of the lion of the Prophet
Who always fought for us, without fail.
A talisman, worn to protect in battle.
O Hamza! You have left us
Like a branch that has been cut from the tree.
We are now weak and vulnerable,
Without your strength and protection.
The youths of anger have been slain,
The men of honor and valor are gone.
Alas for the youths who have left us,
And plunged us into misery.
They were like lamps,
That lit up the world.
Their gifts were like a flowing river,
That never ran dry.
They were always there for the needy,
Their generosity never ceased.

In the battle of Uhad, the thought of being separated from his beloved Prophet ﷺ shook Hazrat Hassān ؓ with tremor to the core. This was like a powerful earthquake and its effects continued to be felt by him for a long time. This feeling compelled him to repeatedly mention the steadfastness of the Ansar (the early Muslims of Medina) in their pledge to the Prophet ﷺ, their brotherhood, and their courageous participation in the battles, even at the risk of their lives. You will only be able to fully understand the depth of his grief when you hear Hazrat Hassān ؓ

lamenting the demise of the Prophet ﷺ as he said:

> Your death has left me in a daze,
> A daze that makes me wander aimlessly.
> I wish I had never been born.
> How can I live in Medina without you?
> I wish I had been bitten by a black snake this morning.
> Or that Allah's command (the Day of Judgment) would come upon us soon,
> Before tomorrow's evening.

The creative aesthetics of the poetic art employed by Hassan ﷺ was undoubtedly the result of the ecstasy and rapture of love for Islam, the worship of the beauty of religion, and the love of the Prophet ﷺ, which Hazrat Hassān ﷺ himself mentioned as follows:

مَا إِنْ مَدَحْتُ مُحَمَّدًا بِمَقَالَتِيْ
وَلَكِنْ مَدَحْتُ مَقَالَتِي بِمُحَمَّدِ

> I did not praise Muhammad ﷺ, but I made my own words admirable, with their use in glorifying Muhammad ﷺ.[78]

This truthfulness of the early odes of praise is what distinguishes them from the later odes. That is premised on their eloquence, their greatest quality. There is no higher standard for the odes of praise today than what has permeated the early odes.

[78] Qalqashandi, *Subh al-a'sha*, 2:321.

2. Naʿt Transition from Arabic and Persian to Urdu

2.1 Persian Naʿt

The Battle of Qadisiyyah, which took place in 636 AD during the reign of the second caliph, Umar ibn al-Khattab, led to the conquest of Iran by Muslims. Islam became the dominant religion in Iran, and the rich Persian culture and civilization began to adopt the influence of Arab civilization and society. In the face of the Islamic doctrine that "the people are on the religion of their kings," Persian culture and civilization began to feel a sense of inferiority. Not only that, but historians also accuse the Arabs and Muslims of destroying the treasures of Persian literature after the conquest of Iran. Therefore, there is a gap in the development of Persian literature for almost two hundred years, as the Umayyads did not treat the Iranians well. The civil war of Iranians and then the attacks of Mongols and Timur further destroyed and ruined the great wealth of Persian.

The revival and formal beginning of Persian literature took place under the shadow of the Samanids. It was as if a golden chapter was added to the history of Iran after a gap of three hundred years. In the words of Jami:

گزشت شوکت محمود و در قضیه نماند
جز ایں قدر که ندانست قدر فردوسی

> Mahmud's glory passed away; all that remained was his mistake; he did not know the value of Ferdowsi, a great poet of the ages.

In Persian poetry, the Shahnameh of Ferdowsi is considered to be its heart. In its beginning, there are a few verses under the title of "Glorification of the Prophet and his Companions." After being defeated by the Seljuks, Mahmud's successors abandoned Ghazni and made Lahore their capital. Thus, Persian poetry and literature began to move from Iran to India. A birdeye view brings to fore the name of Urfi. This famous poet of the Safavid period, showing the essence of his intelligence and natural talent, passed away in Lahore at the age of thirty-six in the prime of his youth creating seven Qasidas (panegyrics) in Prophet's Naᶜt.

> Urfi don't haste, it's Naᶜt path and no desert,
> Go slow for your step is on the edge of sword.

Nizami Ganjavi (1141–1209) is another famous poet whose five masterpieces, known as the Khamsa of Nizami, are renowned all over the world. In each of these *masnavis*, Nizami has composed Naᶜt poetry embroidered with full artistic beauty and emitting warmth of devotion. In Persian Qasidah (panegyric) poetry, the emphasis is on the display of intellectual affluence and the exhibition of artistic skill. In the Seljuk period, Sufi poets began to emerge. Since Sufism is a matter of heart rather than faculty of thought, the Naᶜt of Sufi poets are the aesthetic expression of their emotional quivers and shudders of spiritual senses. Such poets include Sana'i, Attar, Rumi, Jami and Iqbal.

An incomplete copy of the Taẕkirat al-Shuᶜarā (Chronicles of Poets) by Dawlatshāh Samarqandī (1494) contains biographical accounts of some 150 poets, together with selections of their works. The author hailed from a ruling Timurid-era elite family and dedicated this work to the cultural and political figure Mīr Ālī Shīr Navāᶜī (d. 1501). A scribe named Umīd Rāy Bilgramī completed this manuscript on 9 Ṣafar 1197 AH (14 January 1783) for a British patron, named Captain James Dunn, who could either be Colonel James Dunn (d. 1816) or Major James Dunn (d. 1824).

There is a huge reservoir of Naᶜt poetry in Persian language.

This is however amazing that in first three centuries after the advent of Islam, we only find Naʿt sporadically written in Persian. Abu Abdullah Rudki, Fardausi, Ghazairi Razi and Asadi Tusi produced some Naʿt poetry and included in their works. It was in fifth Hijra century that poets started writing epics and narrative genres of poetry they would call Mathnawi. Mathnawi Maulana Rumi came out in 600 AH. The sixth and seventh centuries are a time of great upheaval in Iran due to anarchy and chaos. Under the circumstances, the poets turned towards the sole Creator and Sovereign of the Universe. They did not produce Naʿt as a genre of Persian poetry but made it a subject of poetic experience. Certain poets created entreaties and petitions for help and assistance to the Messenger of Allah. Sanai lead them and left a deep impact on later Persian poets. His mystic penchant moulded his creative vision into Naʿt aesthetics. His contemporaries and closely following include dignitaries like Umar Khayam, Abu Nasar Zaheer Faryabi, Ghaus-e-Azam Syed Abd al-Qadir Gillani, Shaykh Fareed-ud-Din Attar in sixth Hijra century and Kamal-ud-Din Ismael, Jala-ud-Din Rumi S'adi Shirazi and Khawaja Bu Ali Qalandar in seventh century. These poets developed and promoted Naʿt genre and devotional poetry creative experience which became a legacy of later stalwarts of Persian Naʿt. S'adi took a strong stance:

خلاف پیمبر کسے راہ گزید
کہ ہرگز بمنزل نخواہد رسید

> If someone takes a path against the Messenger, he would never reach the destination.

In later centuries, a bumper crop of Sufi and Naʿt poets made enviable contributions to the genre and creative art of Naʿt poetry. This was an era of great saints in the sub-continent; they included Khawja Ajmair Moeen-ud-Din Chishti, Qutabuddin Bakhtiar Kaki, Allauddin Ali Ahmed Sabri, Khawja Nizamuddin Aulia and

Amir Khusro. Their devotion poetry was heavily charged with ardent love for Allah and His Beloved Messenger. They especially expressed their deep feelings of veneration and verve for The Finality of the Prophet, His superior virtues, excellent morality and miracles. Their poetry is also replete with Quranic subjects of Allah's love for His Final Messenger. So there is a long list of Naʿt poets who created volumes and made unique experiments in creative aesthetics of Persian love poetry for the Messenger of Allah. We, this way, reach the ninth Hijra century of Shah N'ematullah Wali (828 AH) and Maulana Abd al-Rehman Jami (848 AH). Here we do not find the entreating tenor and tone in Naʿt that permeated devotional poetry of Nizami and Sʿadi. This is due to a comparatively peaceful and safe life situation that prevailed in Maulana Jami's days. This secure and calm environment continued through tenth Hijra century as well.

2.2 Masnavi Rumi

This is the Book of the Masnavi, which is the root of the roots of the roots of the way in respect of unveiling the mysteries of attainment and certainty; and which is the greatest science of God and the clearest way of God and the most manifest evidence of God.

The likeness of the light thereof is as a niche in which is a candle shining with radiance brighter than the dawn. It is the heart's Paradise, having fountains and boughs, one of them a fountain called Salsabil amongst the travellers on this Path; and in the view of the possessors of stations and graces, and it is best as a station and most excellent as a resting-place. There the righteous eat and drink, and there the free are gladdened and rejoiced; and like the Nile of Egypt it is a drink to them that endures patiently, but a grief to the people of Pharaoh and the unbelievers, even as God has said, 'He lets many be misled thereby and He lets many be guided thereby.' It is the cure for breasts, and the purge of sorrows, and the expounder of the Qur'an, and the abundance of gifts, and

the cleansing dispositions; by the hands of noble righteous scribes who forbid 'none shall touch it except the purified'. Falsehood does not approach it either from before or behind, since God observes it and watches over it, and He is the best guardian and He is the most merciful of them that show mercy. And it has other titles of honour which God has bestowed upon it.

2.2.1 The Poet of "Hamla-e- Haidari" Versifed the Event of Handing Over the Keys of Syria, Iran and Yemen, to the Prophet (ﷺ) by Almighty Allah (سبحانہ وتعالیٰ)

At the time of trench digging, one rock could not be broken by some Companions of the Prophet (ﷺ) and he himself took the spade and smote it to the rock thrice and revealed that the keys of the land of Syria, Iran and Yemen had been handed over to him. The promise of Allah was fulfilled by the hands of Caliph Umar (رضی اللہ عنہ) as these lands were conquered during his reign. Fulfilment of the promise of Almighty Allah during the reign of Caliph Umar (رضی اللہ عنہ) is a clear sign and sweet fruit of the truthfulness of the Holy Prophet's (ﷺ) foretelling and his caliph's unconditional allegiance and loyalty to the teachings of the Prophet's (ﷺ). His Companions abided by the Prophet's (ﷺ) words throughout their lives. The poet of Hamla-e-Haidari (a Shia poet) versified the event in these words:

بپا سخ چنیں گفت خیر البشر

کہ چوں جست برق نخست از حجر

نمودند ایوانِ کسریٰ بمن

دوم قصرِ روم و سوم از یمن

سبب را چنیں گفت روح الامین

که بعد از من اعوان و انصار دین

بریں مملکت ہا مسلط شوند

بآئینِ من اہل آں بگر دند

بریں مژدہ و شکر و لطفِ خدا

بہر بار تکبیر کردم ادا

شنیدند آں مژدہ چوں مومناں

کشیدند تکبیر شادی کناں[79]

The Prophet (ﷺ) said, "by his first stroke the light emitted from the rock that lit for him the palaces of Kisrah, by the second stroke that of Rome and by the third that of Yemen". Gabriel explained the cause to it that after him the helpers and the lovers of Islam would occupy and rule these lands and would impose the laws of Shariah there. On this beatitude, I thanked God and [loudly spoke/uttered] the Takbir each time. The believers when heard the event also [loudly uttered] the slogan of Takbir.

Observing the historical facts of sacrifice of the Companions (رضي الله عنهم) of the Prophet (ﷺ) Allama Muhammad Iqbal paid tribute to them as follows:

عاشقانِ او ز خوباں خوب تر

خوشتر و زیبا تر و محبوب تر[80]

Beloved of the others used to be the most beautiful but

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[79] *Zia al-Nabi*, 4:37.

[80] *Zia al-Nabi*, 4:372.

> my beloved is he whose lovers are so beautiful that all the beautiful of the world have no comparison with them.

Jalal-ud-Din Rumi (1207–1273), a famous mystic, poet, and didactician of thirteenth century was the author of the *Diwan* (1244) named after Shams-i-Tabriz, who profoundly influenced him, and of the *Mathnavi* (c.1240–73) in six Books, consisting of fables, anecdotes, and moral instructions. Iqbal regarded Rumi as his spiritual guide and had very high praise for his work. Echoing the words of another admirer, Iqbal says: 'He is the one who wrote the Quran in the Persian language. '(*Asrar-i-Khudi*, page 15). Rumi's style is homely, with a bold imagery drawn from everyday life, and an epigrammatic terseness in his short couplets, in contrast to the ornate lyricism of most of the other poets.

Addressing himself in his verse, Iqbal holds:

> Thy mind is ruled by the magic of the West; Thy cure lies in the Fire of Rumi's faith. It is he who has given my eyes a blissful vision; It is he who has blessed my soul with light.

A dialogue between him and Rumi in Bal-e-Jibreel, describes at length Iqbal's intellectual and spiritual followership of Rumi:

> The Indian Disciple: I have mastered knowledge of both the East and the West; Rumi: Quacks sicken you more; Come to us for a cure.

Dissatisfied With the 'Sufis' and miracle-mongers of his time, Iqbal looked upon Rumi as his spiritual guide, though physically separated from him by a gap of more than six centuries. Rumi's influence on his thought was profound, even catalytic, a counter-balancing force against the impact of Western philosophers. His influence on the stylistic features of some of Iqbal's poetry is also noticeable: in his *Asrar-i-Khudi* and *Rumuz-i-BeKhudi*, and also in the imaginary dialogue between Rumi and himself (in *Baal-i-*

Jibreel), Iqbal uses the metrical structure of Rumi's *Mathnavi*.

Here are two excerpts from Rumi's Masnavi that speak of his panegyric depth, style and philosophical but lucid exposition:

The gravel in the hand of Abu Jahl—God's curse on him!—recite the formula of witness and faith in God and His Messenger.

سنگ ها اندر کف بو جهل بود
گفت ای احمد بگو این چیست زود
گر رسولی چیست در مشتم نهان
چون خبر داری ز راز آسمان
گفت چون خواهی بگویم کان چهاست
یا بگویند آن که ما حقیم و راست
گفت بو جهل این دوم نادرتر است
گفت آری حق از آن قادرتر است
از میان مشت او هر پاره سنگ
در شهادت گفتن آمد بی درنگ
لا اِلٰه گفت و اِلّا اللّٰهُ گفت
گوهر احمد رسول اللّٰه سفت
چون شنید از سنگ ها بو جهل این
زد ز خشم آن سنگ ها را بر زمین

There were some pebbles in the hand of Bu Jahl: "O Ahmad," said he, "tell quickly what this is. If you are the Messenger, what is hidden in my fist? Since you have knowledge of the mysteries of Heaven" He said, "What

do you wish? Shall I say what those things are, or shall they declare that I am truthful and right?” Bu Jahl said, “This second is more extraordinary.” “Yes,” said the Prophet, “God has greater power than that.” Without delay, from the middle of his fist every pebble began to pronounce the profession of faith. Each said, “There is no god” and said, “except Allah”; threaded the pearl of “Ahmad is the Messenger of Allah.” When Bu Jahl heard this from the pebbles, in his anger he dashed those pebbles on the ground. In the sight of the Beloved a fault committed by lovers is better than the correctness of strangers.

آن بلال صدق در بانگ نماز
حی را هی همی خواند از نیاز
تا بگفتند ای پیمبر راست نیست
این خطا اکنون که آغاز بناست
ای نبی و ای رسول کردگار
یک موذن کاو بود افصح بیار
عیب باشد اول دین و صلاح
لحن خواندن لفظ حی علی الفلاح
خشم پیغمبر بجوشید و بگفت
یک دو رمزی از عنایات نهفت
کای خسان نزد خدا هی بلال
بهتر از صد حی و خی و قیل و قال

وامشورانید تا من رازتان
وانگویم آخر و آغازتان
گر نداری تو دم خوش در دعا
رو دعا میخواه ز اخوان صفا

The veracious Bilal in the call to prayer used, from ardent feeling, to pronounce ḥayya as hayya, so that they said, "O Messenger, this fault is not right now, when it is the beginning of the edifice. O Prophet and Messenger of the Creator, get a muezzin who speaks more correctly. At the commencement of religion and piety, it is a disgrace to mispronounce hayy ʿala'l-falaḥ." The Prophet's wrath boiled up, and he gave one or two indications of the hidden favours which God had bestowed upon Bilal, Saying, "O base men, in God's sight the hayy of Bilal, is better than a hundred *ha's* and *kha's* and words and phrases. Do not stir me to anger, lest I divulge your secret—Your end and your beginning." If you have not a sweet breath in prayer, go and beg a prayer from the pure.

2.2.2 The Date-Palm Pillar Cries in Dejection For the Holy Prophet

اُستنِ حنانه دَر ہجرِ رسول
ناله میزد ہمچو اربابِ عقول

The moaning pillar was complaining of separation from the Prophet, just as rational beings.

درمیانِ مجلسِ وعظ آنچناں
کزوے آگاہ گشت ہم پیر و جواں

In that assembly it wept so bitterly, everyone sitting there got aware of its crying.

در تحیر ماند اصحابِ رسول
کز چہ مے نالد ستوں با عرض و طول

All the Companions felt astonished, why the pillar was so intensely weeping.

گفت پیغمبر چہ خواہی اے ستوں
گفت جانم از فراقت گشت خوں

The Prophet said, "O pillar, what do you want?" It said, "My soul is turned to blood because of parting from you.

مسندت من بودم از من تاختی
بر سرِ منبر تو مسند ساختی

I was your support: you have distanced from me: You have devised a pulpit to lean against."

گر ہمے خواہی ترا نخلے کنند
شرقی و غربی ز تو میوہ چنند

"Do you desire," said he, "to be made a date-palm, the people of the East and the West shall gather fruit from you?"

یا دراں عالم حقت سروے کند
تا تر و تازہ بمانی تا ابد

Or that He should make you a cypress in yonder world, so that you remain everlastingly, fresh and flourishing?"

گفت آن خواہم کہ دائم شد بقاش
بشنو اے غافل کم از چوبے مباش

It replied, "I desire the life that is enduring for ever." Listen, O heedless one! Do not be less than a piece of wood!

آں ستون را دفن کرد اندر زمین
تاچو مردم حشر گردد یومِ دیں

He buried that pillar in the earth, that it may be raised from the dead, like mankind, on the day of Resurrection.[81]

2.2.3 Rumi's Entreaty

نہ من بیہودہ گرد کوچہ و بازار می گردم
مزاج عاشقی دارم پئے دیدار می گردم

No, I am not roaming aimlessly, around the streets and bazaars, I am a lover searching for my beloved.

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[81] Maulana Roomi, Mathanvi, p: 2110-2120

خدایا رحم کن بر من پریشاں وار می گردم
خطا کارم گناہ گارم بہ حال زار می گردم

O God have mercy on me, I am walking around disturbed, I am guily, I am sinful: in this wretched state, I whirl.

شراب شوق می نوشم بہ گرد یار می گردم
سخن مستانہ می گویم ولے ہشیار می گردم

I have drunk the wine of desire, and am strolling around beloved, though I may seem drunk, I am quite sober.

گہے خندم گہے گریم گہے افتم گہے خیزم
مسیحا در دلم پیدا و من بیمار می گردم

Sometimes I laugh, sometimes I weep, sometimes I fall, sometimes I rise, the savior is at the doorstep of my heart, yet like a sickman I roam.

بیا جاناں عنایت کن تو مولانائے رومی را
غلام شمس تبریزم قلندر وار می گردم

O Beloved! Come and help your Maulana Rumi, I am a slave of Shams Tabrazi, enraptured I wander like Qalandar.

2.4 Shaykh Sʿadi

Thousands and thousands admirers emerged the world over to poetically express their love and veneration for the exalted Messenger of Allah ﷺ. They include those who have conquered

time and earned eternal fame for their sublime Naᶜt creation absorbing their inner self, soul and love discomfort for the beloved Messenger ﷺ. The time has preserved the valuable and heart-captivating poetic creations of Imam Busiri and Maulana Abd al-Rehman Jami, for they were blessed with direct divine showers from the Prophet's court of mercy and clemency towards the occurrence of their creative experience. Shaykh Maslih-ud-Din Sᶜadi was another such soul whose quatrain (four line stanza) gained everlasting proverbial fame:

بلغ العلى بكمالهِ

كشف الدجى بجمالهِ

حسنت جميع خصالهِ

صلوا عليهِ وآلهِ

> He touched zenith by his excellence; he distanced darkness by his beauty; magnificent are all his achievements; send blessings on him and his family.

2.4.1 The Sublimity Secret of Sᶜadi's Quatrain

This exalting spiritually creative episode of Shaykh Sᶜadi too is reported to have a trancing part of its completion. It runs thus that Amir Khusro composed a Naᶜt quatrain. Feeling elevated, he showed it to his saint Khawja Nizam al-Din Awlia. Seeing it, the eminent Khawja appreciated it but said that Sᶜadi's quatrain was matchless. It transpired repeatedly. Finding Amir Khusro curious to know about it, he called him to visit him at midnight. Khusro approached his saint at midnight as advised. Through his spiritual uplift, Khawja took him spiritually to the exalted court of Allah's Messenger ﷺ where Sᶜadi would present his quatrain and Allah's Messenger ﷺ would praise him, asking him repeatedly to recite it again. It was then disclosed to Amir Khusro that when Sᶜadi had

completed three lines, he was upset for being unable to finish the fourth line. Allah's Messenger ﷺ awarded him with his spiritual sight and asked him why should he not add to it: صلو عليه وآله.So the Messenger's infinite benevolence favored Sᶜadi with the fourth line and stamped his status of being a poet of the Beloved Messenger's court of generosity and munificence. Since then, Sᶜadi's quatrain has gone viral all over the world and no poet has ever been able to produce any matching four line stanza, the quatrain.[82]

2.5 Maulana Jami

2.5.1 Tanam Farsooda Jaan Para[83]

'Tanam Farsooda Jaan Para' is a famous Persian Naᶜt by Maulana Abdur Rahman Jami, a 15th Century great Islamic scholar and mystic poet. He contrived with spiritual aesthetics several panegyrics in praise and love of Allah's Messenger ﷺ. His yearning for the ziarah of the Mausoleum the beloved Messenger of Allah grew stronger and he composed the famous Naᶜt (*Tanam Farsooda Jaa para...*) which he vowed to recite in the holy presence of Rasoolullah ﷺ in Medina.[84]

It is said that when Maulana Abdur Rahman Jami planned to go to Medina after performing Hajj in Mecca, that night the Governor of Mecca saw Prophet Mohammad ﷺ in his dream and he told the Governor that 'a man from Persia named Jami was planning to go to Medina. The Governor should try and stop him and if he asks why then give him my message that if he recites the Naᶜt he has in his pocket at my Mausoleum, then I would have to break the rules of Shariah and take out my hand to shake hands

[82] Encyclopaedea of Islam.

[83] SCRIBD: Home to the world's documents; a digital document library that hosts over 195 million documents.

[84] Hayat-e-Jami, Muhammad Aslam Birajpuri.

with him. I will meet him in Persia. Tell him to invoke on me Darood Shareef 100 times and his Naᶜt 11 times on Thursday and I will visit him in his dream.'

As the caravan departed, a government officer riding a horse came towards them and asked: "Who amongst you is Jami?" Maulana Jami responded and asked the rider: Where have you come from? He replied: "From the Governer of Mecca with a message for you from Medina the Illumined." Upon hearing this, Jami رحمة الله تعالی علیه overwhelmed with love and respect, took off his turban and placed at the feet of the rider, saying "May I be sacrificed for these feet! They have arrived with a message from the City of my Prophet ﷺ!"

The rider then conveyed to him the message that he was disallowed by the Messenger of Allah to go to Medina." Upon hearing this, Jami felt shocked and lost consciousness. He cried bitterly after he regained consciousness and then asked the rider "Tell me why is my Beloved Master displeased with me? What wrong is it that I have done?"

The man replied that the case was actually the opposite and "Rasoolullah ﷺ is highly pleased with you". This further confused Jami. The man continued explaining that Rasoolullah ﷺ said "if he (Jami) comes to Medina with such devotion and recites his Naᶜt with such intense love in his heart, I will feel a necessity to come out of my tomb and greet him in person – such would be the recompense for his love! So convey the message to him that he should not enter Medina, and that I will meet him myself."

When Jami heard the whole message from the Governor, he turned back to Persia and acted according to the directions given to him. As a reward, he was blessed with the Ziyarat all through his life. A fragrant smell would emanate from him every Friday due to the blessed Ziyarat of Prophet ﷺ.[85]

May Allah bless us too with the Ziyarat of Prophet ﷺ. Ameen

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[85] https://madinaesani.wordpress.com/2012/09/15/tanam-farsooda-jaan-para-maulana-jami/

تنم فرسودہ جاں پارہ ز ہجراں ، یا رسول اللہ ﷺ
دلم پژمردہ آوارہ ز عصیاں ، یا رسول اللہ ﷺ

My body is dissolving in your separation and my soul is breaking into pieces, O Prophet of Allah ﷺ, due to my sins, my heart is wandering and becoming weak, O Prophet of Allah!

چوں سوئے من گذر آری، منم مسکیں ز ناداری
فدائے نقش نعلینت کنم جاں، یا رسول اللہ ﷺ

Please show yourself in a dream at least, to a poor sinner like me, the destitute; ecstatically I will sacrifice my soul even for your blessed sandal, O Prophet of Allah ﷺ!

زجام حب تو مستم ، بہ زنجیر تو دل بستم
نمی گویم کی من بستم سخنداں ، یا رسول اللہ ﷺ

I am drowned in your love and the chain of your love binds my heart. Yet I don't say that I know this language (of love) O Prophet of Allah ﷺ!

ز کردہ خیش حیرانم ، سیاہ شد روز عصیانم
پشیمانم ، پشیمانم ، پشیمانم ، یا رسول اللہ ﷺ

I am worried due to my misdeeds and I feel that my sins have blackened my heart, I am ashamed! I am ashamed! I am ashamed! O Prophet of Allah ﷺ!

چوں بازوئے شفاعت را کشائی بر گناہگاراں
مکن محروم جامی را درا آں ، یا رسول اللہ ﷺ

When you spread your hands to intercede for the sinners on the Day of Judgement, then do not deprive Jaami of your exalted intercession O Prophet of Allah! ﷺ.

Here is another moving lyric by Jami which has been extensively recited and melodied in variant styles by numerours nasheed singers in spiritual gatherings creating ecstatic state amongst the seekers and slaves of the Beloved Messenger of Allah ﷺ all over the world.

نسیما! جانب بطحا گذر کن
ز احوالم محمد را خبر کن

O (morning) breeze! Make your way towards the land of Baṭḥā, relate my predicament to the Holy Prophet Muhammad ﷺ.

توئی سلطان عالم یا محمد
ز روی لطف سوی من نظر کن

Muhammad ﷺ; You are the Emperor of both the worlds, cast your blessed, merciful glance towards me.

مریضم یا رسول اللہ مریضم
علاجِ دردِ دل اے چارہ گر کُن

I am afflicted, O Messenger of Allah (ﷺ) I am afflicted, O healer of hearts, cure my heartache.

برِ ایں جان مشتاقم بہ آن جا
فدای روضۂ خیر البشر کن

O breeze, transport this love-sick soul to the land of Muhammad (ﷺ), for I may sacrifice it before the Mausoleum of the Noblest (ﷺ).

مشرّف گر چہ شد جامی ز لطفش
خدایا ایں کرم بار دِگر کن

You've blessed Jami once with Your benefaction though,
O Lord, shower the same blessing on me once more! [86]

2.6 Amir Khusro (1253–1325)

An iconic figure in the cultural history of India, Ab'ul Hasan Yamin al-Din Khusrow, Amir Khusrow Dehlawi was a musician, scholar and a poet in Persian, Hindi and Urdu languages. A Sufi mystic and a spiritual disciple of Nizamuddin Auliya of Delhi, a notable poet, a prolific and seminal musician, he is regarded as the "father of qawwali" (the devotional music of the Indian Sufis). He is also credited with enriching Hindustani classical music by introducing Persian and Arabic elements in it. The originator of the khayal and tarana styles, the invention of the tabla is also traditionally attributed to Amir Khusrow. He has produced poetry in the form of Ghazal, Masnavi (epic poem), Qata, Rubai (quatrain) and Do-Beti (couplet). His contribution to the development of the ghazal, hitherto little used in India, is particularly significant. A versatile genius, his interests were kaleidoscopic. He enjoyed fame in the field of Persian poetry, in which his position is next to Saʿdi. He can favorably be compared

[86] Reference: Kuliat-e-Jami, by Mula Abd Al-Rehman Jami; Jāmī, Persian poet and scholar, written and fact-checked by the editors of Encyclopaedia Britannica.

with Hāfiz in lyrics.

Poetry was inherent in Ameer Khusro. The day he was born, his father took him to a God-absorbed darwesh, who said to his father, "You have brought one who would go two steps ahead of Khaqani nightingale." In his early childhood, Khusro had developed a putting together in verse form worse of discordant meaning. Up to the age of sixteen, whichever book of verse he happened to lay his hand on, he tried to follow its author in the art of composition. His adolescence ushered him under the guidance of both Mufti Muizzudin Gharifi and Nizamuddin Aulia, his mentor. Both of them guided him to the path of following the style of Saᶜdi and Kamal Isfahani. Even at that young age, he used to lambaste his contemporaries, including Hasan Dehlavi in Qita (quatrains).

"And occasionally I used to lambaste my contemporary poets, with the sword of my tongue in a Qita form." Ameer Khusro was quite indifferent in politics; he never indulged himself in the intrigues of courtiers. He is considered as the pioneer figure of the Indo-Muslim music. In fact, it was he who started the process of synthesizing Turko-Persian music with Indian music. According to *www.PoemHunter.com—The World's Poetry Archive,* he has credited three books on music just as three diwans of poetry.

"My verses have so far been collected in three diwans. Would you believe that if there were a system of notation for registering musical compositions, my performance in the field of music too would have been collected in three registers." He invented number of raags and raaginis that include such novelties as Qaul, Qulbanah, Taranah. He also composed verses in Persian and Hindwi.

On the one hand, Sultan Aalauddin, for the sake of righteousness and expediency of empire, stamped out all kinds of intoxicants, the prohibited things, the wherewithals of disobedience, debauchery and wickedness with the use of chastisement and, on the other side, Ameer Khusro opened wide

the gate of discipleship and accepted all kinds of men as his *murids*, be they high or low, wealthy or impecunious, noble or faqir, learned or ignorant, high born or low born, urbane or rustic, soldier or warrior. They all abstained from improper acts and if anyone would commit a sin, he would come and confess his guilt before Khusro and would indeed renew his discipleship. Men and women, young and old, merchants and ordinary men, slaves and servants and even young children began offering prayers regularly including the late morning prayers. Even the royal ameers, the armed acquirers, secretaries, clerks, sepoys and royal slaves, were particular about offering these supererogatory prayers. Owing to Khusro's barakah (blessings), most people of the area including the high and low and irrespective of cast and creed became involved in prayers, tasawwuf (mysticism) and renunciation and turned to piety. During the last few years of Sultan Alauddin's reign, no person would talk of liquor, beloveds, debauchery and gambling, obscenities and indecent life and no one would commit usury or usurp others' rights.

Due to the influence of Khusro's teachings, the shopkeepers gave up lying, cheating and underweighing. Scholars visiting Khusro would talk of books on tasawwuf such as Fawaid-ul-Fuwad, Qut-ul-Qulub, Ihya-ul-Uloom, Kashif-ul-Mahjub, Awarif and Malfuzat of Nizamuddin Aulia. People would visit the bookshops in search of the books on suluk (deportment and self-control). Owing to the increased demand among the Sufis for lota (ewer—water vessel used specially for ritual cleansing) and tasht (basin for washing hands), the prices of these articles had slightly gone up showing that most people inclined towards spiritual Sufi lifestyle.

Ameer Khusro served as an ambassador of Hindu-Muslim unity in his time. His Hindu or Hindwi poetry for which he has been so popular among the school-going children as well as elderly generation. In his introduction to Ghurra-ul-Kamal, Khusro writes, "A few poems that I have composed in Hindwi, I gifted them to

my friends. I am a Hindustani Turk. I compose verses in Hindwi with the fluency of running water."

2.6.1 Parrot of India

It was he, who called himself Ṭuṭi-e-Hind' (parrot of India). 'To speak the truth, I am an Indian Parrot. If you want to listen from me some subtle verses, ask me then to recite some of my Hindwi poems." He himself did not collect and preserve his Hindwi poems but made a gift of them to his friends. His poem, Kaliq Bari is a lexicon composed of synonymous words, from four languages, Arabic, Persian, Turkish and Hindwi.[87]

2.6.2 Religious Life

Ameer Khusro was a devout Muslim. He was a friend and disciple of Hazrat Nizamuddin Aulia. He was a profound expounder of ethics and strict observant of Sharia. Sharia acquires meaning when it maintains a close relation with reality partaking the essence of reality-love of God. Like Shah Waliullah of the subsequent year, his attitude towards the Sufis of hypocrisy was very critical. Ah! what a shameful scene this band of the pretenders to abstinence. They wear short sleeves (pose as fakirs) but keep their hands stretched in begging.

They pretend abstinence but they are always in pursuit of money. They have commercialized faqiri (begging). How can one love God at the same time? As God's unity is without any shadow of duality, he does not like dualism in the path of His love.

Ameer Khusro's spiritualism, in fact, consisted in his philosophy of love, which he shared with all the Sufis. The depth of humanism in his poetry springs from that source of 'Divine love'. He has composed as many as 99 works and four lac lyrics, which cover almost every aspect of life. He was a living legend. He was more of a qalandar (a free soul), though not less of a Sufi.

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87 Encyclopaedia of Islam; Shama' 2017.

Khusro's humanism transcended all barriers of cast, colour and creed. In an autocratic age, when the king's wilful actions were unrestricted, Khusro had the courage and the intrepidity to speak before the king, of the value of the equality of the man:

> Though my value may be a little less than that of yours yet, if your veins were to be cut open, our blood will come out of the same colour.

Khusro not only upheld the values of equality and dignity of labour but also the principles of social justice. His love and respect for Hazrat Nizamuddin Aulia reached the apogee that when he heard about his death at Lakhnawati, he immediately arrived and went to his grave, where he blackened his face and rolled over in dust in utter grief, tearing his garments. Six months after that event, he died on Friday 29th Ziq'ad 725AH/1325. His death is not a death in the literal sense of the world, for he would always remain one of the very few unforgettable legends of literature.[88]

See some specimens of his devotional poetry in Urdu/Hindawi diction of his own verve and penchant.

2.6.3 Dye Me in Your Hue

موہے اپنے ہی رنگ میں رنگ دے رنگیلے
تو تو صاحب میرا محبوب الٰہی
ہمری چدریا پیا کی پگریا دونوں بسنتی رنگ دے
تو تو صاحب میرا محبوب الٰہی
جو تو مانگے رنگ کی رنگائی میرا جوبن گروی رکھ لے
تو تو صاحب میرا محبوب الٰہی

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88 www.PoemHunter.com - The World's Poetry Archive.

آن پری تورے درواجے پر مری لاج شرم سب رکھ لے
تو تو صاحب میرا محبوب الٰہی
نجاآم الدین اولیا ہیں پیر میرو پریم پیت کا سنگ دے
تو تو صاحب میرا محبوب الٰہی

Dye Me In Your Hue, dye me in your hue, my love, you are my man, oh beloved of Almighty; dye me in your hue. My scarf, and the beloved's turban, O my love, O Beloved of Almighty. Both need to be dyed in the hue of spring; whatever be the price for dyeing, ask for it, O my love, O Beloved of Almighty. You can have my blossoming youth in mortgage; dye me in your hue. O my love, O Beloved of Almighty. I have come and fallen at your door step, O my love, O Beloved of Almighty. For you to safeguard my pride, my dignity, you are my man, Oh beloved of Almighty, Dye me in your hue.

2.6.4 Just a Glance

اپنی چھوی بنائے کے جو میں پی کے پاس گئی
جب چھوی دیکھی پیہو کی تو اپنی بھول گئی
چھاپ تلک سب چھینی رے موسے نیناں ملائے کے
بات ادھم کہہ دینہیں رے موسے نیناں ملائے کے
بل بل جاؤں میں تورے رنگ رجوا
اپنی سی رنگ دینہیں رے موسے نیناں ملائی کے
پریم بھٹی کا مدوا پلائے کے متواری کر دینہیں رے

موسے نیناں ملائے کے
گوری گوری بئیاں ہری ہری چوڑیاں
بئیاں پکر دھر لینہیں رے موسے نیناں ملائے کے
خسروؔ نجامؔ کے بل بل جئیے
موہے سہاگن کینہیں رے موسے نیناں ملائے کے

You've taken away my looks, my identity, by just a glance. You've taken away my looks, my identity, by just a glance. By making me drink the wine of love-potion, you've intoxicated me by just a glance. My fair, delicate wrists with green bangles in them, have been held tightly by you with just a glance. I give my life to you, Oh my cloth-dyer, you've dyed me in yourself, by just a glance. I give my whole life to you Oh, Nijam, You've made me your bride, by just a glance. You've taken away my looks, my identity, by just a glance.

2.6.5 Too Much Difficult

بہت کٹھن ہے ڈگر پنگھٹ کی
کیسے میں بھر لاؤں مدھوا سے مٹکی
پنیا بھرن کو میں جو گئی تھی
دوڑ جھپٹ موری مٹکی پٹکی
بہت کٹھن ہے ڈگر پنگھٹ کی
خسروؔ نظام کے بل بل جئیے
لاج رکھو میرے گھونگھٹ پٹ کی

کیسے میں بھر لاؤں مدھوا سے مٹکی
بہت کٹھن ہے ڈگر پنگھٹ کی

Too Much Difficult, the road to the Well is too much difficult, how to get my pot filled? When I went to fill the water, in the furor, I broke my pot. Khusrau giving his life to Nijam. Take care of my veil (or self esteem) please, how to get my pot filled? The road to the well is too much difficult.

2.6.6 … Where I Was Last Night

نمی دانم چہ منزل بود شب جائے کہ من بودم
بہر سو رقص بسمل بود شب جائے کہ من بودم

I wonder what was the station where I was last night, all around me were half-slaughtered victims of love, tossing about in agony.

پری پیکر نگارے، سرو قدے، لالہ رخسارے
سراپا آفت دل بود شب جائے کہ من بودم

There was a nymph-like beloved with cypress-like form and tulip-like face, ruthlessly playing havoc with the hearts of the lovers.

رقیباں گوش بر آواز ، او در ناز، من ترساں
سخن گفتن، چہ مشکل بود، شب جائے کہ من بودم

The adversaries were all ears, He was fascinating, I was fearing, what a stress it was to speak there where I was

last night.

خدا خود میر مجلس بود اندر لامکاں خسرو

محمد شمع محفل بود شب جائے کہ من بودم

Khusrau, God himself was the Chief Dignitary in the assembly of the court of divinity, there, Muhammad was the glowing lamp radiating light where I was last night.

2.6.7 When I gratified my sight beholding the beloved ...

جب یار دیکھا نین بھر دل کی گئی چنتا اتر

ایسا نہیں کوئی عجب راکھے اسے سمجھائے کر

جب آنکھ سے اوجھل بھیا تڑپن لگا میرا جیا

حقا الٰہی کیا کیا آنسو چلے بھر لائے کر

تو تو ہمارا یار ہے تجھ پر ہمارا پیار ہے

تجھ دوستی بسیار ہے ایک شب ملی تم آئے کر

جانا طلب تیری کروں دیگر طلب کس کی کروں

تیری جو چنتا دل دھروں ایک دن ملو تم آئے کر

میری جو من تم نے لیا تم نے اٹھا غم کو دیا

تم نے مجھے ایسا کیا جیسا پتنگا آگ پر

خسروؔ کہے باتاں غضب دل میں نہ لاوے کچھ عجب

قدرت خدا کی ہے عجب جب جیو دیا گل لائے کر[۸۹]

When I gratified my sight beholding the beloved, my heart felt at ease, there is no wonder if someone makes it understand; when he beloved disappears from sight, my heart loses peace, Allah justly wells tears in eyes; you are my beloved and I love you intensely, this love-friendship is infinite, so find a night to come; O beloved! I seek you, and who else should I look for? Come some day for my heart wavers and vacillates; you took my heart and gave me grief, you turned me into a moth over a flame; Khusro talks wonders, without anything in heart, it's a wonder of divine power that he gave the heart adorned in flowers.[90]

2.6.8 A News Came

Tonight there came a news that you, oh beloved, would come –
Be my head sacrificed to the road along which you will come riding!
All the gazelles of the desert have put their heads on their hands
In the hope that one day you will come to hunt them ...
The attraction of love won't leave you unmoved;
Should you not come to my funeral,
you'll definitely come to my grave.
My soul has come on my lips (e.g. I am on the point of expiring):
Come so that I may remain alive -
After I am no longer - for what purpose will you come?

89 https://sufinama.org/poets/amir-khusrau/kalaam?lang=ur

90 Amir Khusro, Poemhunter.com - The World's Poetry Archive

2.6.9 Beholding Your Appearance

Beholding your appearance, Oh Nijaam
I offer myself in sacrifice.
Amongst all the girls, my scarf is the most soiled,
Look, the girls are laughing at me.
This spring, please dye my scarf for me,
Oh Nijaam, protect my honour.
In the name of Ganj-e Shakar (Nizamuddin Aulia's pir),
Protect my honour, Oh beloved Nijaam.
Qutab and Farid have come in the wedding procession,
And Khusrau is the loving bride, Oh Nijaam.
Some have to fight with the mother-in-law,
While some with sisters-in-law,
But I have you for support, Oh Nijaam

2.6.10 Couplets

(1)

Oh Khusrau, the river of love runs in strange directions. One who jumps into it drowns, and one who drowns, gets across.

(2)

The creaking of the chain of Majnun is the orchestra of the lovers,
To appreciate its music is quite beyond the ears of the wise.

(3)

My heart is a wanderer in love, may it ever remain so. My life's been rendered miserable in love, may it grow more and more miserable.

(4)

People think they are alive because they have soul in them,
But I am alive because I have love in myself.

(5)

And I'm a martyr due to the beloved's affliction, (for, to a lover, nothing is dearer than the affliction brought forth by the beloved).

(6)

Old age and lovemaking do not go together;
But O Khusrau, you still remain a proof against this reasoning.

(7)

The dust of your doorstep is just the right thing to apply,
If Surmah (kohl powder) does not show its beauty in the eye!

(8)

I have become you, and you me, I am the body, you soul;
So that no one can say hereafter, that you are someone, and me someone else.

2.6.11 Ecstatic Eyes

O wondrous ecstatic eyes, o wondrous long locks,
O wondrous wine worshipper, o wondrous mischievous sweetheart.
As he draws the sword, I bow my head in prostration so as to be killed,
O wondrous is his beneficence, o wondrous my submission.

O wondrous amorous teasing, o wondrous beguiling,
O wondrous tilted cap, o wondrous tormentor.
Do not reveal the Truth; in this world blasphemy prevails, Khusrau;
O wondrous source of mystery, o wondrous knower of secrets.

2.6.12 What a Glow Everywhere I See

What a glow everywhere I see, Oh mother, what a glow;
I've found the beloved, yes I found him,
In my courtyard;
I have found my pir Nizamuddin Aulia.
I roamed around the entire world,
Looking for an ideal beloved;
And finally this face has enchanted my heart.
The whole world has been opened for me,
Never seen a glow like this before.
Whenever I see now, he is with me,
Oh beloved, please dye me in yourself;
Dye me in the colour of the spring, beloved;
What a glow, Oh, what a glow.[91]

2.6.13 Qutabuddin Bakhtiar Kaki (1173-1235)

He was a prominent Sufi mystic and saint of the Chishti Order, born in Osh, Qara Khitai (present-day Kyrgyzstan). He spent a significant part of his life in Delhi, where he established the Chishti order and became a spiritual successor to Moinuddin Chishti.

دل پریشاں دیدہ حیراں کردہ ای
جانِ من ایں کردہ ای آں کردہ ای

[91] These poetic compositions have been taken from the Poetic Collections of Amir Khusru.

You have perturbed my heart, and bewildered my eyes, O heart and soul of mine, this is all your doing, all your doing.

دیده گریاں سینہ بریاں کردہ ای
اے سرت گردم چہ احساں کردہ ای

You have set my eyes to tears, and set my heart on fire, may all evil be warded off, what boons you have granted me.

شوخی و بیباکی و ناز و ادا
بہر یک دل ایں چہ ساماں کردہ ای

Slyness, daring, charms, and coquetry, for my one heart, you have gathered all these tools of destruction.

از کجا می آئی اے طوفانِ حسن
عالمے را خانہ ویراں کردہ ای

From where did you spring, o torrent of beauty? You have laid waste all of creation.

مرغِ جاں را در قفس افگندہ ای
بے گناہے را بزنداں کردہ ای

You have trapped the bird of my soul in a cage, this you have incarcerated an innocent.

جاں دہم شکرانہ ات اے درد عشق
مردن دشوارم آساں کردہ ای

I offer my life in gratitude, O anguish of love! For you have made easy for me the difficult trials of death.

کہ دہم از دست آساں دامنت
غارت دین و دل و جاں کردہ ای

How my hands let go off your cloak's hem so easily, when I have grasped after having devastated my faith, my heart, and my soul.

2.7 Mirza Ghalib

The Persian Naᶜt kept flourishing and advancing according to the growing international literary standards. A large number of poets created literary Naᶜt in every following era. Mir Ali Shernawani, Muhammad Hashim Jahangir Hashmi, Shah Musa Abu al-Makaram, Kamaluddin Wahshi Kirmani, Muhtasham Kashi Fughani Sherazi and Muhammad Urfi Sherazi are a few famous poets who kept the flame burning. In the tenth and eleventh Hijra centuries, the Indo-Pak sub-continent became an active center of poets and some famous poets of Iran like Muhammad Hussain Naziri, Talib Amli, Mirza Saib too migrated to India. Then India became the center of Persian poetic activity. Abu alk-Faiz Faizi, Khawja Baqi Billah, Haji Jan Muhammad Qudsi, Mirza Jalal Amir Asfahani and Maseeha Pani Patti made historic experiments in creating literary Naᶜt in Persian. The contents of Naᶜt these poets conceived pertained to the Light of Muhammad, his features and noble traits, miracles, his traditions, his premordiality to Adam and his perfect human stature. The literary genres popular in that era were lyrics and panegyrics. These two forms absorbed Naᶜt as

well. However, owing to sanctity of Prophethood and veneration of the Messenger of Allah, no poet is seen doing exaggeration. The poets who attempted to create Persian Naʿt in India in 12th and 13th centuries run in hundreds. Like his Urdu poetry, Mirza Ghalib stands out in Persian Naʿt as well.

The following Persian Naʿt by Ghalib is famous and much quoted. The last verse of this panegyric is quoted as a proof of difficulty to produce poetry in Naʿt genre. Every line and couplet of this Naʿt composition is a fine specimen of Ghalib's poetic art, presenting semantic depth, ideological magnificence, poetic verve and aesthetic maturity. In this panegyric, Ghalib has composed exalted Prophet's veneration and majestic dignity in such a befitting manner that his poetry seems axalted by virtue of Holy Messenger's transcendent station depicted in the Naʿt genre. He has especially brought to fore his divine virtues and miracles in the light of Quran and Sunna.

حق جلوہ گر ز طرز بیان محمد است
آرے کلام حق بہ زبان محمد است

The Sovereign Lord is evident from Muhammad's eloquence, His word is on Muhammad's tongue;

آئینہ دار پرتو مہر است ماہتاب
شان حق آشکار ز شان محمد است

As the moon reflects the sun's effulgence, Muhammad's grandeur manifests God's glory;

تیر قضا ہر آئنہ در ترکش حق است
اما کشاد آن ز کمان محمد است

The arrow of destiny is in God's quiver, it's shot from

Muhammad's bow;

واعظ حدیث سایہ طوبیٰ فر و گزار
کینجا سخن ز سرو روان محمد است

Speak not of Tuba's shadow O preacher! here we are talking of the cypress of Muhammad's spirit;

بنگر دو نیمہ گشتن ماہ تمام را
کاں نیمہ جنبشے ز بنان محمد است

See the moon splitting into two, with Muhammad only moving his finger tips;

ہر کس قسم بدانچہ عزیز است می خورد
سو گند کردگار بجان محمد است

Everyone takes oath of what he loves, God takes oath of Muhammad's being;

ور خود ز نقش مہر نبوت سخن رود
آں نیز نامور ز نشان محمد است

The seal of Prophethood is eminent, for, it's the mark of Muhammad, the Messenger;

غالب ثنائے خواجہ بہ یزداں گزاشتیم
کاں ذات پاک مرتبہ دان محمد است[۹۲]

[92] Mirza Ghalib, *Dewan-e-Ghalib (Persian)*, p. 35, Matba' Munshi Nolkashore,

> Ghalib I leave the Messenger's reverence to God, for He alone knows the exalted station of Muhammad.

Ghalib composed Persian poetry in different genres: Ghazal, Qasida, Mathnavi, Qatᶜat, Rubaᶜi, etc. Most of his Naᶜt poetry is in Mathnavi genre. Considerable portion of his Mathnvi Abr-e-Guhar Bar—The Pearl-showering Epic, consists in Naᶜt poetry; it may appropriately be called "Magic of a Semantic Treasure" (گنجینۂ معنی کا طلسم). Ghalib produced 14 Mathnavis; Abr-e-Guhar Bar is the longest one. It comprises over a thousand verses with one-fourth of Naᶜt poetry. Of 337 Naᶜt verses, 57 describe the noble attributes and virtues of Allah's Messenger and 280 verses are permeated with most aesthetic depiction of the Ascension Journey of the Prophet. Even if he had not written other Naᶜt poetry, this poetic work is adorned with such poetic aesthetics, it sufficiently proves him a Naᶜt poet of exalted station. This Mathnavi also contains about a 100 verses of hymn that preceds Naᶜt composition.

Epic poetry is poetry that has a broad theme, a broad setting, substantial length, and various other characteristics that make it seem "larger than life" when compared to other literary works. Some who are experienced with this type of work would refer to epic types of poetry as "gothic" in the sense that both of these words indicate a grandiosity of style. The word epic, much like the word epistolic, which refers to the writing of a letter, comes from the Greek word for "writing" or "written word/story."

Paradise Lost: was written by John Milton in blank verse form and published in 1667. Its subject is the expulsion of Adam and Eve from the Garden of Eden as well as the fallen angel Satan.

The distant synonyms for epic are a heroic poem, saga, legend, lay, romance, myth, history, chronicle, folk tale, long story, and long poem.

Lukhnau.

سپاسے کزو نامہ نامی شود
سخن در گذارش گرامی شود

I commence this creative venture with glorification of my Lord, for it adds to the majestic stature of the creation and the aesthetic expression gains value.

بنامِ ایزد اے کلکِ قدسی صریر
بہر جنبش از غیب نیرو پذیر
دل آویز تر جنبشے ساز کن
بجنبش رقم سنجے آغاز کن

O my pen! Your rustle sounds like the descent of an angel; move with the name of Allah. Your jerks receive strength from the unseen. Show your charming gesture and start with the panegyric.

درودے بہ عنوانِ دفتر نویس
بہ دیباچہ نعتِ پیمبر نویس

Write greetings on the beloved Prophet at the top and then transcribe his praise.

محمد کز آئینۂ روئے دوست
جز اینش ندانست دانا کہ او ست

Muhammad's countenance mirror his friend, the wise find not except Him and His Prophet.

زہے روشن آئینۂ ایزدے
کہ دروے نگنجیدہ زنگِ خودے

What an effulgent mirror of God! Free of any coating of selfhood.

ز رازِ نہاں پردۂ بر زدہ
ز ذاتِ خدا معجزے سرزدہ

The curtain has fallen from the secret, the Messenger's noble self is God's miracle.

تمنائے دیرینۂ کردگار
بوے ایزد از خویش امید وار۹۳

Muhammad is the will of God; in his pleasure lies Allah's pleasure.

Besides, immersed in love and devotion for Allah's beloved Messenger, Ghalib has composed masnavi with rich creative aesthetics, describing his illumined existence, his dignified and splended walk and talk, manifestation of miracles, largesse, leniency, effects of his blessed and revealed speech and his compassion and mercy on people in this world and the Next. See these verses and value his Naᶜt poetry, its sentiment, imaginative production and poetic construction.

تن از نور آلودہ سرچشمۂ
ولے ہمچوں مہتاب در چشمۂ

[93] Mirza Ghalib, *Masnavi Abr-e-Guhar Bar*, p. 14, Akmal al-Mutabiᶜ, Dehli.

His holy body is a fountain covered with light, like the reflection of moon confined in a spring.

بہر جام از و تشنہ جرعہ خواہ
بہر گام از و معجزے سر براہ

The thirsty needs a drop from his goblet; every moment, a miracle is delivered from him.

کلامش بہ دل در فرود آمدن
زدم جستہ پیشی بزود آمدن

His words go into the heart so slickly, it surpasses breath in going down.

خرامش بہ سنگ از قدم نقش بند
بہ رنگے کہ نادیدہ پایش گزند

His step on a rock leaves its print on it, while its sole remains unhurt.

بہ دستش کشادِ قلم نا رسا
بہ کلکش سوادِ رقم نا رسا

The pen forgets its exuberance in his blessed hand, the ink fails to reach its inscription.

دل امید جائے جائے زیاں دیدگاں
نظر قبلہ گاہِ جہاں دیدگاں

His divine heart gives hope to the losers, his vision is the

direction of the worldly wise.

به رفتار صحرا گلستاں کنے
به گفتار کافر مسلماں کنے

His steps turn a desert into a garden, his divine words convert an atheist to a believer.

به دنیا ز دیں روشنائی دہے
به عقبیٰ ز آتش رہائی دہے

He spreads light of Din in the world, and delivers the sinners from Hell

Ghalib observed extreme caution and care in observing devotion, humility, polite submissiveness and aesthetic proclivity which are basic to poetic experience of imagining and producing Naᶜt. In Naᶜt poetry too Ghalib maintains his individuality of style and expression and his creative aesthetics are like a rope walking experience. All his verse is permeated with love, reverence and sentiments of ardent proprieties for the exalted Prophet and fervent trance in his remebrance. His imagination ascends to the realm of sublimity but, in so doing, he does not encroach on the Sharia bounds.

صورتِ فکر ایں کہ باری چوں کند
تا ز جیبِ غیب سر بیروں کند

When Allah intended to manifest the effeugence of His Lordship, and willed to show His theophany from the Unseen chamber,

جلوه کرد از خویش ہم بر خویشتن
داد خلوت را فروغِ انجمن

He dazzled upon His essence and, bestowed His Glory of company upon solitude;

جلوۂ اول کہ حق بر خویش کرد
مشعل از نورِ محمد پیش کرد

He exposed His effulgent glory to His essence, and put the Lamp Light of Muhammad in His Presence (Allah created Muhammad's light from His own Light)

شد عیاں زاں نور در بزمِ ظہور
ہر چہ پنہاں بود از نزدیک و دور

With that light, the whole creation became visible, Muhammad's Light illumined everything far and near.

نورِ حق ست احمد و لمعانِ نور
از نبی بر اولیا دارد ظہور[۹۴]

Ahmed i.e. Muhammad is Divine dazzle, saints get lighted from his light.

That is how we observe that expression and communication, verve, sublime style, incorporation of thought and emotion, philosophy and ideology, blossoming conceptions and semantic creativity and vitality are the salient features of Ghalib's poetic endeavor. All these elements put together contrive his creative

[94] Mirza Ghalib, *Masnaviat-e-Ghalib,* p. 95, Ghalib Institute, Dehli.

aesthetics. His verbosity, and complexity of expression given, variety and layers of meanings of his poetic imagination manufacture his individuality. His Persian Naᶜt poetry is no exception to these outstanding artistic attributes. He coins imaginative expressions charged with noble sentiments of love and devotion for the Beloved Messenger of Allah. Certainly, his Persian Naᶜt poetry is an epitome of classic sublimity in every sense of the word.[95]

2.8 Iqbal's Naᶜt Spirit

So the Persian Naᶜt has gathered a brightened history of creative aesthetics, borrowing artistic effulgence from the Messenger's excellence, nobility and divine light. Growing through hundreds of fine, pure and enlightened creative souls, the celebrated Persian Naᶜt poets of Iran and India, it reached its apex under the Naᶜt conscious pen of Allama Iqbal who did not write Naᶜt as a literary genre, labeling it Naᶜt but imbued his poetry with the spirit of Muhammad's love from Asrar-e-Khudi (The Secrets of Self) to Javed-Nama and *Mathnawi pas cheh baid kard* (What should be Done). Every word Iqbal employed to express his mind and soul dipped in Muhammad's maddening love is lit with Muhamma'd love-light. An illumination of Prophetic love gushes out in his poetic expressions effusively wherever the soil allows sprouting. In his poetic experience, it is Iqbal's love for the beloved Messenger of Allah that forms the basis of his faith. His love is not mere a contact; it is, rather, a deep, sincere and unshakable relation. The

[95] *Taẕkirat al-Shuᶜarā* (Chronicles of Poets) by Dawlatshāh Samarqandī (d. ca. 1494) contains biographical accounts of some 150 poets, together with selections of their works. The author hailed from a ruling Timurid-era elite family and dedicated this work to the cultural and political figure Mīr āAlī Shīr Navāᶜī (d. 1501). A scribe named Umīd Rāy Bilgramī completed this manuscript in 9 Ṣafar 1197 AH (14 January 1783) for a British patron, named Captain James Dunn, who could either be Colonel James Dunn (d. 1816) or Major James Dunn (d. 1824).

Naᶜt manifested in his poetry in an unfelt manner against the perspective of his personal life and national and cultural environment is in truth his fervent love discomfort for the beloved Prophet. As compared to traditional Naᶜt poetry, Iqbal's encomiums are the expression of an altogether different thought work, a vigorous passion and a feeling of new form and content. His poetic thought and creative experience finds the exalted Messenger of Allah as the first of the believers and a perfect human whose model of life is the pattern to follow for Iqbal's Qalandar (a dauntless next-worldly human), derweish (a self-denying servant of Allah), a God-conscious personality and an entranced being.

2.8.1 Iqbal's Spirit of Naᶜt Poetry

In the Mysteries of Selflessness, in his panegyric: "The Author's Memorial to Him Who is a Mercy to all Living Beings", he envisions and expresses his ecstasy:

> Be lusterless the mirror of my heart,
> Or be my words by aught but the Koran
> Informed, O thou whose splendour is the dawn
> Of every age and time, whose vision sees
> All that is in men's breasts, rend now the veil
> Of my thought's shame; sweep clean the avenue
> Of my offending thorns; choke in my breast
> The narrow breath of life; thy people guard
> Against the mischief of my wickedness;
> Nurse not to verdure my untimely seed,
> Grant me no portion of spring's fecund showers,
> Wither the vintage in my swelling grapes
> And scatter poison in my sparkling wine;
> Disgrace me on the Day of Reckoning,
> Too abject to embrace thy holy feet.
> But if I ever threaded on my chain
> The pearl of the Koran's sweet mysteries,

I to the Muslims I have spoken true,
O thou whose bounty raises the obscure
Unto significance, one prayer from thee
Is ample guerdon for my words, desert;
Plead thou to God my cause, and let my love
Be locked in the embrace of godly deeds.

Ending this long creative feat, he submits his humble yearning before the Beloved Messenger of Allah:

My life hath been
Unfurnished in good works, and therefore I
Might not aspire to worthiness of this,
Which to reveal I am too much ashamed;
Yet thy compassion maketh me more bold.
The honey of thy mercy comforteth
The whole round world; and this my yearning is,
That I be granted in Hejaz to die!
A Muslim, stranger to all else but God—
How long shall he the heathen girdle wear
And keep the temple? O the bitter shame
If, when his earthly days are at an end,
A pagan shrine receives his mortal bones.
If from thy door my scattered parts arise,
Woe to this day, that morrow how sublime!
O happy city that thy dwelling was,
Thrice-blessed earth wherein thou dost repose!
"My friend's abode, the city of my king—
True patriotism, the lover's creed."
Give to my star an even-wakeful eye,
And in the shadow of the wall a place
To slumber, that my spirit's quicksilver
Be stilled; that I may say unto the skies,
"Behold me, tranquil; ye who looked upon
My first beginning, witness now my close."

2.9 Annemarie Schimmel's Vision on Arabic and Persian Naᶜt

Annemarie Schimmel was multilingual—besides German, English, and Turkish, she spoke Arabic, Persian, Urdu, and Punjabi—and her interests ranged across the Muslim landscape. She published more than fifty books and hundreds of articles on Islamic literature, mysticism, and culture, and translated Persian, Urdu, Arabic, Sindhi, and Turkish poetry and literature into English and German. Her book "And Muhammad is His Messenger—the Veneration of the Prophet in Islamic Piety", is an authentic document that scholarly describes Muhammad—the Beautiful Model, his unique position, legends and miracles, the intercessor, the names of the Prophet, the light of Muhammad and mystical tradition, Prophet's birthday, his ascension journey and poetry in his honour. The following excerpts are taken from this book to apprise the readers of Scimmel's literary and poetic vision about Naᶜt poetics and aesthetics in the Arab as well as Non-Arab worlds.

2.10 Glimpses of Naᶜt Sources

Abu Nuʾaim and Baihaqi, for instance, mention in their respective Dalail an-Nubuwwa how camels and wild beasts prostrated themselves before him and how the gazelle, the wolf, and the lizard proclaimed that he was indeed the messenger sent by God. Trees and stones also bear witness that Muhammad is the Messenger of God, and thus contribute to the conversion of infidels. Pebbles that he held in his hand praised him, of which Jami many centuries later sings:

> A little stone, smaller than a rosary's bead
> Recited in his hand with eloquent words the praise of
> God,
> And those eloquent ones whose hearts were black as

stone,
Were unison in silence.[96]

The legends and verses that have grown up around the rather simple life story of Muhammad are true reflections of people's deep and sincere love for him. Ahmad al-Arusi, a Spanish-Arabic poet of the late Middle Ages, offers a model of the innumerable invocations addressed to the Prophet when he sings in a long poem:

Is it not you who has been sent as mercy to mankind?
Is it not you whom the pebbles praised?
And whom the lizard in the desert addressed, and the wolf too?
Is it not you for whom the full moon in the sky was split?[97]

One story in particular has been a favorite with the poets and has been repeated with deep affection through the ages: the tale of the hannana, the sighing palm trunk. Muhammad used to put his hand on a palm trunk while preaching, but when finally a pulpit was erected for him, the palm trunk became superfluous.

The folk poets were also fond of the story of a gazelle that had been caught by a cruel huntsman. According to some traditions, the culprit was the son of Muhammad's arch enemy, Abu Jahl. As the Prophet passed by, he found the animal weeping because her two kids in the desert were dying from thirst. This has been a wonderful topic for popular singers, who like to describe the plight of the poor creature in dramatic or touching verse. Thus one of the thirteen Sindhi poets who have elaborated this story tells in simple rhymes:

Her call was heard by the Prince—

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96 Jami, "*Silsilat adh-dhahab*," in *Haft Aurang*, p. 9.
97 Nabhani, At-majmua an-nabhaniyya, pp. 477–79.

Ahmad came close to her.
He said: "Why do you call for help—
What happened to you, O gazelle?"
She said: "Lord, I have left hungry my two kids in the desert.
Help me, poor me, please,
be my bailsman, O Ahmad!
I'll go, I'll come back very soon,
Just give them a little milk!"
The excellent lord, with his noble hands opened quickly the snare,
And the gazelle ran swiftly away to where her kids were waiting.
Then came the stupid hunter back and asked the Messenger:
"Look, I have done this cruelty because I've fun in hunting—
Why did you tear apart the snare?
Why did you send off the gazelle?
Who are you, where do you come from, and what is your name? Tell me that!
Either you'll produce the gazelle, or give an answer to me!"
The Messenger rose before the man, the lord of patience full:
"Muhammad Amin, the faithful, I'm called—,
That is my proper name.
The gazelle promised me to return and to offer herself to you,
But I am in any case for you
her bailsman here in her place,
And when the gazelle does not return I shall be her substitute.

In the meantime the gazelle has reached her kids, who inquire

what has happened. She tells them that the Prophet has made himself her bondsman; then she asks them to accompany her. All of them fall down and kiss his feet; the hunter, confronted with this miracle, immediately embraces Islam.[98]

The faithful gazelle is then set free to return to her native hills along with her kids. In a later version of the same legend, the theologically well- trained animal even says to the Prophet, alluding to Sura 108, Al-Kauthar:

> For you the Kauthar flows,
> in my teats the milk flows too.
> Let mankind drink the Kauthar,
> I would like to give [my kids] a drink of milk![99]

Even the greatest classical poets in the Arabic and Persianate tradition, like Busiri in his Hamzivya and Jami in his lyrical and his epic verse, describe in lively words all the miracles of the Prophet, because of the firm popular conviction that these stories carry in themselves a baraka—a blessing power, that extends to both the teller and the listener. Thus a Sindhi poet promises endless recompense on the Day of Resurrection to everyone who recites his poem about the Miracle with the Snake in the night before a Friday. South Indian poets have made similar promises when reciting poetical legends or encomia.

(The finest examples are found in Jami, as in the third *naʿt* in "Tuhfat al-ahrar," *Haft Aurang,* pp. 379–80)

In light of these many examples of the venerated names of the Prophet it seems fitting that we conclude this chapter—which could be extended almost infinitely—with the beginning of a Naʿt from Ghawwasi's Dakhni version of the tale Saiful Muluk written in the simple "heroic" meter—mutaqarib (— ş — ş — ş the verses read:

[98] Baloch, *Mujiza,* pp. 130 ff.

[99] Baloch, *Mujiza,* pp. 130 ff.

O truly Muhammad, O you Mustafa,
You truly are Ahmad, you are Mujtaba;
You Taha, you Yasin, you are Abtahi,
You ummi, you Makki, you messenger true!
The first and the last you, and you are the prince,
You inward, you outward, you Prophet unique!
The Hashimi Prophet, Quraishi are you—
Whatever you say, God accepts it from you. . . .
And you are the true lord of all the three worlds,
The house of religion, it prospers through you
The angels are moths all, surrounding your light,
The saints are the dust specks around you, the sun.[100]

And these last lines lead us to another important aspect of Islamic prophetology: the speculation about the Nur-e-Muhammad, the Prophet's luminous nature.

2.11 Naᶜt in Urdu

The earliest Naᶜt was written in Arabic during the lifetime of Prophet Muhammad ﷺ. From Arabic, it reached a large number of world literatures, including Persian, Urdu, Turkish, Punjabi, Sindhi, Pashtu, Seraiki and many more.[101] A very brief account has been put up in the preceding pages about Naᶜt in Arabic and Persian poetry. This not being the subject of this treatise, we need to introduce you to Naᶜt in Urdu, its popularity as a literary genre and the artistic maturity the poets have displayed in promoting Naᶜt poetry. Senior scholars have created volumes on this subject that may be of great benefit for those who seek to learn it, carry out some research work or prepare themselves for delivering lectures. These, however are not the objectives of this introductory dissertation.

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[100] Ghawwasi, *Saiful Muluk wa Badtul Jamal*, pp. 4–5.
[101] Shafiq Brelvi, *Armaghan-e-Naᶜt*.

2.12 Historical Brief

The tradition of composing Naᶜt poetry in Urdu has a long history. Since almost every Urdu poet has composed at least a few couplets in praise of the Prophet ﷺ, the history of Urdu Naᶜt poetry is as old as Urdu poetry itself. Though major poets of Urdu, such as Qulli Qutub Shah, Vali Dakani, Mirza Sauda, Mir Taqi Mir, Mo'min, Maulana Kifayat Ali Kaafi, Karamat Ali Shaheedi and Ghalib wrote couplets praising the Prophet of Islam ﷺ, it was not until the first half of the 19th century that Naᶜt in Urdu poetry became a recognized and distinct poetical genre all by itself.

2.13 Maulana Kifayat Ali Kaafi

According to Raja Rasheed Mehmood, Maulana Kifayat Ali Kafi Muradabadi has often been mentioned among the martyrs of the War of Independence of 1857, but rarely acknowledged as a Naᶜt poet. However, in truth and according to the research chronicle, he is regarded a pioneer of making Urdu Naᶜt a distinct genre. Maulana Kaafi was an Islamic scholar from Moradabad and was hanged in 1858 by the British colonial rulers for taking part in India's 1857 war of freedom. The final ghazal recited by Maulana Kafi on his way to the gallows is, of course, not included in any of his published works. Shafiq Barelvi included this very ghazal in Armaghan-e-Na'at. Three couplets of this ghazal contain the blessed mention of the Prophet ﷺ. Another poet who played a role in popularizing Naᶜt in Urdu in early phase was Maulana Ghulam Imam Shaheed. Then Hafiz Lutf Barelvi enriched the genre of Naᶜt.[102]

Maulana Kifayat Ali Kaafi is credited with making Naᶜt a distinct genre. Maulana Kaafi was an Islamic scholar from

[102] Naᶜt in Urdu Poetry, Dr Anwar Sadeed, Poetic Tradition in Urdu Naᶜt, p. 228; Dr Muhammad Ismael Azad Fatehpuri, *Naᶜt in Urdu Poetry (from Hali to date) Vol.* 1; Dr Rauf Parekh, *History of Naᶜt in Urdu, its Research and Criticism*, DAWN, Dec 12, 2016.

Muradabad and was hanged in 1858 by the British for taking part in India's 1857 war of freedom.

Molana Syed Kifayatullah Kafi Shaheed was born in Moradabad (U.P.) and was an erudite Islamic scholar, a Sufi, and a great poet. But he relinquished comforts and came out to fight against oppression. It appears that the bravery of Kafi impressed Iqbal to such a degree that he attempted to promote his ideas and said:

Nikal kar khankahon se ada kar
rasm-e-shabiri
Ke faqr-e-khanqahi hai faqat
andoh-o-dilgeeri

Step out from cloistered walls, revive the Shabbir way,
For cloistered faqr is but sorrow and dismay.

These lines urge the mystic to come out of isolation (shrine environment) and actively embody the spirit of Imam Hussain (Shabbir), which symbolizes courageous, principled resistance. The poet criticizes a type of spiritualism that is only mournful and passive, disconnected from real struggle. ('Come out of the monastery and play the role of Shabbir; for monastery's faqr (poverty) is but grief and affliction). During the revolt of 1857, when Britishers inflicted atrocities upon atrocities on the people and passed all boundaries of savagery, 'Kafi' could not maintain his silence and issued a decree of 'Jihad' against the Britishers. Through his edict, he aroused people from slumber and inspired them to take a bold position against Britishers. He was quite aware of the consequences of writing the fatwa, yet he did not desist. Britishers had already written chapters of gore. Before him, some scholars had met gruesome fate for speaking out. Muslim resistance leaders would be subjected to a different kind of treatment. Britishers would wrap them in a pork rind and then set them ablaze. But this brutality could not extinguish the courage of 'Kafi' to speak against colonialism and to issue a ruling against the

English–an action that cost him his life. Soon after he issued the injunction, 'Kafi' was convicted on grounds of instigating people and was sentenced to death. All proceedings were completed within two days. The case was filed on 4th May 1858, the judgment was announced on 6th May, and 'Kafi' was publicly hanged on the same day. As an accomplished scholar and a brilliant poet, he set some other examples particularly of the Prophet's (ﷺ) love. Kafi's love for the Prophet (ﷺ) was deep-seated, which he demonstrated while 'embracing' death. History is witness that a moment before the noose was adjusted around his neck, he recited the following historic couplets:

Koie gul baqi raheyga na chaman reh jaayega
Par Rasullah ka deen'e hassan reh Jaayega

No flower will be existent nor will any garden remain;
But the beautiful religion of Muhammad will forever remain.

Naam' e shahanay jahaan mit jayeingay
laikin yehaan
Hashr tak naam'o nishaanay panjtan
reh jaayega

The names of worldly kings will be erased yet till the day of resurrection; the name and mark of five-blessed people [Muhammad, Fatima, Ali, Hassan, Hussain] will remain.

From the above poetic verses, one can easily gauge Kafi's poetic ability and his vision. The brightest star in the galaxy of Indian Islamic poets—Ahmad Raza Khan–commended Kafi's poetry. He said, 'I only listen to the poetry of two poets–my brother Hassan Raza Khan and Molana Kafi'. Furthermore, he described him as Sultan of Naʿt poets and said:

Mehka hai merey boo'ey dehan say aalam

Yaan nagma'e shireen naie talkhi say baham
Kafi' sultaan'e Naʿt goyaan hai Raza
Insha Allah, mein wazir'e aezam

The world smells sweet because of the fragrance of my mouth; Here, the sweet songs do not mingle with the bitter ones; Kafi' is the King of Naʿt poets; Allah willing, I will be the prime minister.

Kafi was a prolific writer and produced several good texts. Tarjumah Shumail Tirmidhi (translation of Book of Hadith into poetry) is considered his magnum opus. Other books include Majmua-Chehil Hadith (compilation of 40 Hadith and their poetic translation), Bahar'e Khuld, etc.

'Kafi' had the privilege of being the student of Shah Abu Saeed Mujadidi Rampuri, the illustrious scholar and pupil of Shah Abdul Aziz Muhadis Dehalvi. He also knew Ilm'e'Tib (Knowledge of Medicine) and received guidance from Hakeem Sher Ali Qadri in this arena.

No plausible information about his date of birth is available; however, it is beyond doubt that he was martyred on 6 May 1558 (22 Ramazan 1274). He was given capital punishment in the jail of Moradabad and was buried nearby in the dead of night.

The Final Ghazal of Maulana Kafi he composed before he was put to capital punishment.

کوئی گُل باقی رہے گا، نے چمن رہ جائے گا
پر رسول اللہ ﷺ کا دینِ حسن رہ جائے گا
ہم صفیرو باغ میں ہے کوئی دم کا چہچہا
بلبلیں اڑ جائیں گی سونا چمن رہ جائے گا
اطلس و کمخواب کی پوشاک پر نازاں ہو تم

اس تنِ بے جان پر خاکی کفن رہ جائے گا

نامِ شاہانِ جہاں مٹ جائیں گے لیکن یہاں

حشر تک نام و نشانِ پنجتن رہ جائے گا

جو پڑھے گا صاحبِ لولاک کے اوپر درود

آگ سے محفوظ اس کا تن بدن رہ جائے گا

سب فنا ہو جائیں گے کافی، ولیکن حشر تک

نعتِ حضرت کا زبانوں پر سخن رہ جائے گا

Let all the flowers fade away, let gardens fall to dust—But still shall shine the Prophet's ﷺ faith, the pure, the just.

We are but birds who sing awhile upon a fleeting breeze, the nightingales shall fly away, the silent grove shall freeze.

You boast of robes of silk and gold, of garments rich and rare, but on this lifeless form shall rest a shroud of dust and prayer.

The names of kings and mighty men shall vanish in the sand, but till the Judgment Day shall shine the Five with sacred hand.

Who sends salutes upon the One ﷺ who touched the Lote Tree high, shall walk through flames unharmed, beneath a mercy-laden sky.

All things must perish, Kafi sighs, all glory, power, and ken— but on the tongues till end of time shall Naʿt be

sung again.[103]

2.14 Naᶜt in Early Period

Dr Aziz Ahsan has produced a tremendous book *Urdu Naᶜtiya Adab mein Intiqadi Sarmai ka Tehqiqi Mutaliah*— "Research in Urdu Naᶜt Literary Criticism". His work on modern Naᶜt, poetics, aesthetics, historical analysis, literary yardsticks of Naᶜt criticism and allied subjects is colossal and he is indeed an undisputed authority on modern Naᶜt. No one else has proved more supportive and productive contributor to Naᶜt Rang movement, revolution and Naᶜt Research Centre than his estimable personage since the very commencement of Sabih Rehmani's modern Naᶜt venture in 1994-95. His is another reference book on the analytical history of Urdu Naᶜt criticism.

According to his research substantialized with rich evidence, the Urdu poets of early periods versified veneration and peerless station of the Final Messenger of Allah ﷺ. They would observe humility and modesty in poetic expressions of his praise and admiration and remain lowly while addressing him, bowing before him for his benevolence and mercy. Such a religiosity proved a legacy for those who succeeded them. However, this was a tradition that continued at individual level and could not be adopted as a practice of regular poetry as we see with Mohsin Kakorvi, Ameer Minai, Hali, Ahmed Raza Khan, Zafar Ali Khan, Iqbal and others.[104]

2.15 How is the Naᶜt Poetry Rewarded!

Dillu Ram Kausari — Kausar Ali Kausari

Hindu by faith, Dillu Ram Kausari is a celebrity of Urdu literary

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[103] Maulana Kifayat Ali Kafi Moradabadi's Naᶜt Poetry – Raja Rasheed Mehmood.

[104] Dr Aziz Ahsan, *Urdu Naᶜt Adab mein Intiqadi Sarmai ka Tehqiqi Mutaliah*— Research in Urdu Naᶜt Literary Criticism, p. 168.

Naᶜt poetry. He spent whole of his life composing panegyrics of Allah's Beloved Messenger Muhammad ﷺ. An extensively read Naᶜt poet, his contemporaries honoured him more than a Muslim devotional poet. Apparently, he did not convert to Islam, while at heart he would feel pangs of Prophetic love more ardently and intensely than a common Muslim would do. Khawja Hasan Nizami compiled a selection of his poetic endeavours "Hindu's Naᶜt" and published it from Dehli in 1924. This piece of fine Naᶜt literature also contained a brief autobiographic note wherein Dillu has apprised the readers of his family background, education and his dedicated struggle to acquire technical erudition on prosody and intrinsic values of poetic art from the renowned masters of his time in and around Lahore where he spent two decades of his life in this pursuit.[105]

Dazzlingly amazing are his stories of love and reverence for the Messenger of Allah and his household. He created a eulogy (Mersiyya) titled "Quran and Hussain" which is a unique piece of art embroidered with creative aesthetics. He enjoyed great esteem among the Muslim Sufi Masters. The famous saint of his time Seyyad Jama't Ali Shah, greatly impressed by his Naᶜt poetry and fervid Prophetic love, gave him the title "Hassan al-Hind"—Hassan of India—Hassan, the Prophet's prominent Companion whom Allah's Messenger would love and respect for his panegyrics and satire lancing the disbelievers.

His eminence, Seyyad Farid Idrees, the vicegerent saint at the tomb of Khawja-e-Ajmair, has narrated an inspiring spiritual episode that transpired immediately before Dillu Ram Kausari's death, a miracle of his death-bed. It was widely publicized in print media that Kausari was heading towards his death throes. December 28, 1931, morning was agonizing when all his lovers surrounded him. Kausari however, was constantly staring at the door as if waiting for Messiah who would save him. After a short

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[105] Khawja Hasan Nizami, *Hindu ki Naᶜt*, published in 1924, Mahboob al-Mutabi Dehli, pp. 3–7.

while, he started struggling to get up on hands and requested his attendants to lift him. They supported him and he stood up. People felt concerned and inquired from him the reason. Crying, he said, "He has come who I have been admiring and venerating all my life. The blessed father of Fatima is here. I have not professed his faith, but how exalted is my beloved! He has come to me when I am in trouble." Lucky and most fortunate Dillu Ram then, crying, moaning and sobbing, and totally unaware of the world around, started his conversation with the Beloved Messenger of Allah ﷺ. The Holy Prophet said to him, "Dillu Ram, your moment has reached. The death angel, Izrael, is present here. I do not like it that the one who loves me should be cast into Hell. I want to take you to Paradise along with me." Dillu Ram then repeated these words and loudly recited the formula of witness (کلمۂ شہادت) and submitted, "My Master! You have taught me the formula of witness (کلمۂ شہادت). Please give me the Muslim name you like for me. I can feel the death angel is now overpowering me."

Dillu Ram then announced, "My Beloved Messenger has blessed me with the Muslim name: Kausar Ali Kausari." With these words he breathed his last.[106]

In his beautiful panegyric "Shafa't"—Intercession, he proclaims:

جس دم دبایا مجھ کو گناہوں کے بار نے
میں شافعِ گنہ کو لگا پھر پکارنے

When sins burdened me beyond confines, I started calling the intercessor for help.

حضرت نے آ کے مجھ کو سبکدوش کر دیا
رحمت بڑی کی شافع روز شمار نے

[106] The monthly Maulvi, Dehli, January, 1932.

His eminence came and blessed me with deliverance, the Intercessor of the Day of Reckoning showed great mercy to me. [107]

What happened Next

The Hindus and Muslims claimed their right to his funeral alike. This could prove a community conflict. Therefore, the matter was taken to the court. The court passed the ruling that the deceased was a Hindu and the Hindus have the right to his funeral rituals.

The Hindus incinerate the dead while the Muslims burry it. The Hindus organized the cremation ceremony according to their faith and attempted to cremate his body. They felt shocked that every time they attempted, the dry wood pyre would not be lighted and the cremation failed. It was then negotiated and the lead cremator, relatives and those attending the Mukhagni decided that the Muslim claim was true; therefore, they should perform the funeral rituals. The Muslims then buried him with great honour in the Miani Sahib graveyard of Lahore.[108]

Here are a few specimens of his Naᶜt poetry.

ہندو سمجھ کے مجھ کو جہنم نے دی صدا
جب پاس میں گیا تو نہ مجھ کو جلا سکا
بولا کہ تجھ پہ کیوں میری آتش ہوئی حرام
کیا وجہ تجھ پہ شعلہ جو قابو نہ پا سکا
کیا نام ہے تو کون ہے مذہب تیرا ہے کیا
حیراں ہوں میں عذاب جو تجھ تک نہ جا سکا

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107 Khawja Hasan Nizami, *Hindu ki Naᶜt*, published in 1924, Mahboob al-Mutabi Dehli, p. 10.

108 https://hamariweb.com/articles/128173, *Ishq-e-Mustafa ki Barkat*

میں نے کہا کہ جائے تعجب ذرا نہیں
واقف نہیں تو میرے دلِ حق شناس کا
ہندو سہی مگر ہوں ثنا خوان مصطفیٰ
اس واسطے نہ شعلہ تیرا مجھ تک آ سکا
ہے نام دِلو رام تخلص ہے کوثری
اب کیا کہوں بتا دیا جو کچھ بتا سکا

Taking me a Hindu, the Hell called me; when I neared, it couldn't burn me. Why the blaze died and fire forbidden to burn, the flames chilled out and the rage cooled off. What's your name and religion and who you are? Amazing! From you my torment kept afar! I said, your wonder is inapt; unaware: truh acquainted is my heart. Though Hindu, I am the poet of Muhammad; So your flames lost fire. Dillu Ram, with Kausari my poetic-name; that is what I had to tell you all. [109]

One poem went like this. He says:

کچھ عشق پیمبر میں نہیں شرط مسلماں
ہے کوثری ہندو بھی طلب گارِ محمد

To be a Muslim is not a must to love Prophet Muhammad (ﷺ). Kausari, a Hindu, is also his humble seeker.

If someone hides the sun and the moon in his lap;
If someone collects stars with his hands;
If someone lifts the entire treasures of the world and

[109] *Aab-e-Kausar*, Malik Shahi Kutab Khana, Faizabad Lahore, pp. 32-33.

If someone asks me, ‘what do you want?’ the sun, moon, stars, the whole world?
I shall say, ‘I want to put the sandals (na’layn) of Muhammad (s.a.w) on my eyes!’

Dillu Ram was deeply lost in Prophet’s love and would frequently dream enlightening visions. In his brief life history published by Khawja Hasan Nizami in ‘Hindu ki Naᶜt’ he writes: ‘Allah has protected me from sins. I like to remain in solitude. I see bountiful dreams that come true. Once I dreamt of being thirsty. My mother served me water but I did not drink it for it was red. I told her that I would pray for rain. Then it rained; it was a heavy shower of big white drops which I collected in my hands and took to my fill. A scholar interpreted that I would gain knowledge and receive Allah’s blessings.’ In another dream he saw a Hindu saint ‘Jamaji’. The moon descends from the sky and I scribe my name on it. I asked Jamaji whether to write Dillu Ram or Dillu Ram Kausari. He advised to include Kausari and I did it. The moon then ascended to the sky and my name would shine on it bright and people would see it fervently.” Its interpretation was a world fame and a coin containing his name made in the mint.

He became famous for writing such poetry and his poems became well known to such an extent that it scandalized his fellow Hindus who accosted him and said, “Dillu Ram, what is the matter with you? You have disgraced the name of Hindus! You are a Hindu and yet you sing praises of and write poetry praising the Prophet of the Muslims?”[110]

“Do not stop me”, answered Dillu Ram, “for I am forced to write such poetry.” “Who or what is forcing you?” his fellow Hindus asked.“I am forced by my love,” he cried. “I have fallen in love with the Prophet!” “How can you, being a Hindu, fall in love with the Muslims’ Prophet?” they asked, perplexed. To this Dillu

110 From Naqshbandi teachings, Transcription by Danish Kirkire, with notes and translation, of a talk about Dillu Ram Kausari by Qari Abu Bakr Chishti of Pakistan.

Ram replied, "'Love is not forced, it just happens'". "How much do you love the Prophet then?" they asked him, still astonished that one of their own could love the Prophet. To this Dillu Ram wept like a lover departed from his beloved and recited a poem of his. He said:

کچھ عشق پیمبر میں نہیں شرط مسلماں
ہے کوثری ہندو بھی طلب گارِ محمد ﷺ
اللہ رے ، کیا رونقِ بازارِ محمد ﷺ
کہ معبودِ جہاں بھی ہے خریدار محمد ﷺ

Being a Muslim is not a condition for Prophetic love! Kausari, the Hindu, is also a seeker of Muhammad! By Allah! How delightful is the bazaar of Muhammad! For the Lord of the Worlds is also a buyer of Muhammad!

They left him in disgust. The poetry of Dillu Ram became more widespread and one quatrain, in particular, shocked the entire community in India. In this, he imagined himself on the Day of Judgement and wrote these words, which were published as were printed many of his other poems in various Urdu monthlies, in Urdu magazine "Maulvi" printed in Delhi.

This was the controversial quatrain:

رحمت العالمینؐ کے حشر میں معانی کھلے
خلق ساری شافعِ روزِ جزا کے ساتھ ہے
لے کے دلوُ رام کو جنت میں جب حضرت گئے
غُل ہوا ہندو بھی محبوبِ خدا کے ساتھ ہے

What means "Mercy of Worlds" became known on the Last Day: The whole creation is with the Intercessor of the Day of Reward; When the Prophet took Dillu Ram to

Paradise, they roared, 'Hindu too is with the Beloved of God!'

This scandalised both Hindus and Muslims! The Hindus objected to his continued praise of the Prophet and it scandalised the Muslims too who were angered by the sheer audacity of this Hindu to speak like that about the Day of Judgment! How a Hindu can go to heaven, they asked.

Undeterred by this criticism, Dillu Ram continued singing the praises of the Prophet all his life though he never became a Muslim and remained a Hindu. His love and yearning became unbearable and kept increased day by day. Delirious with this love, Dillu Ram would stand on a high place in the market in the middle of the bazaar in Delhi, fettering chains around his neck and feet and shouting at the top of his voice to all passers-by,

شہنشاہِ اعظم ، محمد ، محمد
رسولِ دوعالم محمد ، محمد
یہ دعوے سے کہتا ہوں سب کو سنا کر
خدا کا ہے محرم محمد ، محمد
وظیفہ یہی کوثری جی ہے اپنا
جپا کرتے ہیں ہم محمد محمد

"Listen, listen, oh my brothers and sisters, listen, oh my fellow humans, listen!!!" "Muhammad! Muhammad! Muhammad! Yes! Muhammad is the Beloved of God! Muhammad is the first and only Beloved of God! If God loves you, He loves you because of His Beloved! Muhammed (s.a.w) is the Sultan!! He is the greatest of the greats!! He is the king of kings (baadshah)!!" Hearken, hearken, O my brothers and sisters, Hearken, O my fellow humans, hearken! Muhammad,

> Muhammad, Muhammad! Yea, Muhammad is the Beloved of God! Muhammad is the first and only Beloved of God! If God loves you, He loves you because of His Beloved! Muhammad is the Sultan! He is the greatest of the greats! He is the king of kings!

Some people even stoned him and he would often come home covered in blood but he was totally lost in his love of the Prophet (peace and blessings be upon him!) Despite all this, he would continue proclaiming the name of Muhammad (ﷺ).

His name has become famous amongst Muslims of the Subcontinent as a lover of the Prophet who attained a blessing only given to God's chosen few—the vision of the Beloved whilst in a state of waking!

2.16 Mohsin Kakorvi, Ameer Minai and Hali

After early phase, Mohsin Kakorvi and Ameer Minai perfected the art of Naʿt poetry in Urdu in the last quarter of the 19th century. These two poets have to their credit a collection of Naʿt poetry each, which was a unique distinction, as till then, no Urdu poet had published a collection of poetry consisting entirely of Naʿt. Mohsin Kakorvi was the first Urdu poet to have devoted all his poetic talent only to compose Naʿt.

Later, especially in the post 1857 era, a number of Urdu poets composed Naʿt full of pathos of the particular situation. Altaf Hussain Hali led the way with his famous Musaddas, titled 'Madd-o-jazar-i-Islam'. It contains a number of stanzas composed in Naʿt style. His other poems too have Naʿt elements—fervent love for the Holy Prophet, aesthetic venting of devotion and humbleness and seeking presence in close proximity of his blessed door, portraying in polite manner his divine attributes and trait-jewels that have decked his exalted person. Our Lord Almighty declares his noble conduct and illumined character a role model for us. We are to translate his enlightening and inspiring traditions into our practice,

conveying to others the inner peace and tranquility which this overwhelming activity will bestow upon us.

Other significant and prolific Naᶜt poets who created Naᶜts and Qasidas (panegyric poetry) include Syed Ali Haider Nazm, Ismael Mirathi, Maulvi Abd al-Rahim, Hafiz Muhammad Tajammul Hussain, and Prof Saleem Panipatti. Dr Muhammad Ismael Azad Fatehpuri has elaborately talked about their poetic works in his book "Naᶜt in Urdu Poetry, From Hali to date Vol. I".

With a cue from Hali, the three eminent poets Shibli Nomani, Maulana Zafar Ali Khan and Allama Iqbal wrote some moving pieces of religious and nationalistic poetry decked with some innovative Naᶜt elements. Another poet known for his Naᶜt poetry is Maulana Ahmed Raza Khan Barelvi—a perfect emblem of devotion and sincere love for Allah's beloved Messenger ﷺ that had wrapped up his soul and illumined his inner and outer senses. After the independence in 1947, a new era of Naᶜt in Urdu poetry began, especially in Pakistan. A large number of poets flocked the realm of poetic creativity with an overwhelming sentiment of religiosity and this journey in devotion progressed with great zeal and enthusiasm.[111]

Dr Muhammad Ismael Azad Fatehpuri in his *Urdu Shaeri mein Naᶜt, Hali say Hall Tak*—"Naᶜt in Urdu Poetry from Hali to date, Vol. II" has quoted Hali how he spent his 20 years before joining topical Mushairas organized by Muhammad Hussain Azad, patronized by Col. Holroyd.

> "For poetry, I had to act as a fake lover for a while. I would concoct stories of craze for an imaginary beloved. Exaggerating, I surpassed all legendary lovers. In poetry I would raise midnight cries in love discomfort and dejection and narrate how his welling eyes would flow, flooding away the whole world. Thus I spoiled my record

[111] Dr Muhammad Ismael Azad Fatehpuri, *Naᶜt in Urdu Poetry*, From Hali to date Vol. I, II; Dr Aziz Ahsan, Journey of Urdu Naᶜt in Pakistan.

> of deeds and left no chance of escape. I continued this imaginary love-sickness and poetic word-game for long twenty years and assumed I had felt, lived and known the whole world. Then suddenly my eyes opened and I found myself yet at the same place whence I had yet to set out."[112]

In 1874, Muhammad Hussain Azad called him to Lahore to join his topical Mushairas that were the bright idea of Col Holroyd who established Anjaman Punjab in 1873 and overviewed the program. Now you can compare this Hali with later Hali, his literary poetry with devotional commotion.[113]

Religiosity and devotional poetry thus made the legacy of later Urdu poets who upheld it but without any critical assessment and evaluation. Hali laid down the foundation of lucidity, simplicity, affective expression, rationality and reformation to foster a new generation of writers and poets. The Naᶜt written by Hali's predecessors also continued as a tradition revolving round articulating the blessed traits and attributes of the beloved Prophet in subjective expression and the style of presentation in vogue. Hasrat, Iqbal Suhail and Jigar would continue with that. Nevertheless, Hali was an effective model for utilitarianism and purposiveness.[114]

Naᶜt poetry in Urdu has a long history, but, surprisingly, it was not until the latter half of the 20th century that serious critical and research works on it began appearing.

It does not follow that critical evaluation of Naᶜt was not done before the 20th century, but it is a fact that during the last 60 years

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112 Dibacha Musaddis-i-Hali, p-1/2; Dr Muhammad Ismael Azad Fateh Puri, *Urdu Saheiri mein Naᶜt*, Hali say Hall Tak—Naᶜt in Urdu Poetry, from Hali to date Vol. II, p. 9.

113 Ibid.

114 Dr Muhammad Ismael Azad Fatehpuri, *Naᶜt in Urdu Poetry, from Hali to date* Vol. I, pp. 36–60.

or so, we have seen a tremendous growth of Naʿt poetry itself and its research and criticism. In his doctoral dissertation, titled *'Urdu naʿtiya adab ke intiqadi sarmae ka tehqeeqi mutal'a'*, Dr Aziz Ahsan has discussed in detail that early critical works of Urdu had almost ignored Naʿt poetry and only some passing comments on Naʿt poetry and its composers were given in *tazkiras*, the earliest critical works on Urdu poetry.

2.17 Karamatullah Khan Shaheedi

One of the reasons, according to Aziz Ahsan, is that in the early period there were a few poets who had devoted much of their poetical talents for Naʿt alone. Karamatullah Khan Shaheedi, an early 19th century poet of Urdu, had written some moving Naʿts and he, as he had wished for, died in Medina while on his way to the Prophet's tomb with his gaze fixed on the Prophet's mosque. The incident took place on April 7, 1840. But most of Shaheedi's contemporary and latter-day critical writings in Urdu almost totally ignored him and his Naʿt.

It was Mohsin Kakorvi whose famous Naʿtiya Qaseeda (panegyric ode in praise of Prophet Muhammad ﷺ) written in 1876, titled 'Madeeh-i-Khair-ul-Mursaleen', that took the literary circles by storm and heated debates on the merits (and some shortcomings, according to some critics) began.

The famous Qaseeda starts with the line that almost every student of Urdu literature knows by heart:

Samt-i-Kaashi se chalaa jaanib-i-Mathura baadal

سمتِ کاشی سے چلا جانبِ متھرا بادل
برق کے کاندھے پہ لاتی ہے صبا گنگا جل
شاخِ شمشاد پہ قمری سے کہو چھیڑے ملار
نونہالانِ گلستاں کو سنائے یہ غزل

A cloud travels from Kashi to Mathura, the morning breeze brings the Ganges on its shoulder. Tell the moon on the branch of the cypress to play the malhar, let the children of the garden hear this ghazal.

دلِ بیتاب کی ادنیٰ سی چمک ہے بجلی
چشمِ پُر آب کا ہے ایک کرشمہ بادل
پھر چلا خامہ قصیدہ کی طرف بعدِ غزل
کہ ہے چکر میں سخن گو کا دماغِ مختل

The lightning is the faintest flash of an impatient heart, the cloud is a miracle of a tearful eye, after the ghazal, the pen then turns to the qasīda, for the poet's mind is in a state of madness.

مے گلرنگ ہے کیا شمعِ شبِ فکر کا پھول
چلتے چلتے جو قلم ہاتھ سے جاتا ہے نکل
گلِ خوشرنگ رسولِ مدنی عربی
زیبِ دامانِ ابد طُرّۂ دستارِ ازل

Is wine the flower of the candle of the night of thought? The pen that slips from the hand as you walk, the beautiful flower of the Medinan Arab Prophet. Adornment of the robe of eternity, a turban primordial

I have tried to keep the meaning and rhythm of the original text, while also using more literary language. I have also added some alliteration and assonance to create a more poetic effect.

نہ کوئی اس کا مشابہ ہے نہ ہمسر نہ نظیر
نہ کوئی اس کا مماثل نہ مقابل نہ بدل
اوجِ رفعت کا قمر نخلِ دو عالَم کا ثمر
بحرِ وحدت کا گہَر چشمۂ کثرت کا کنول

No one like him, no equal, no peer, no match, no substitute, no peer. The moon of the highest peak, the fruit of the tree of two worlds, the pearl of the ocean of oneness, the lotus of the fountain of abundance.

مہرِ توحید کی ضو اوجِ شرف کا مہِ نَو
شمعِ ایجاد کی لَو بزمِ رسالت کا کنول
مرجعِ رُوحِ امیں زیب دہ عرشِ بریں
حامیِ دینِ متیں ناسخِ ادیان و مِلَل

The light of Oneness, the moon of the highest peak, the flame of creation, the lotus of the assembly of the prophets, the haven of Ruh-ul-Amin, the adornment of the highest throne, the protector of the true faith, the replacer of religions and nations.

ہفت اقلیمِ ولایت میں شہِ عالیجاہ
چار اطرافِ ہدایت میں نبیِ مُرسل
جی میں آتا ہے لکھوں مطلعِ برجستہ اگر
وجد میں آ کے قلم ہاتھ سے جائے نہ اُچھل

In the seven realms of the divine, a glorious king, in the

four directions of guidance, a prophet sent, if I feel like writing a brilliant opening, in my ecstasy, my pen may not spring from my hand.

محسنؔ اب کیجیے گلزارِ مناجات کی سیر
کہ اجابت کا چلا آتا ہے گھرا بادل
ہے تمنا کہ رہے نعت سے تیری خالی
نہ مرا شعر نہ قطعہ نہ قصیدہ نہ غزل

Come, Mohsin, let us roam in the garden of supplication, for thick cloud of granted prayers is approaching. I wish that my every poem, from couplet to quatrain to ode to ghazal, would be filled with your praise.

Some critics were of the view that it was against the norms and un-Islamic for Mohsin to have used allusions and metaphors from Hindu mythology to praise the Prophet of Islam (ﷺ). Later, though, this Qasīda's literary value was weighed in true artistic and literary spirit and appreciation was heaped on Mohsin, which continues with aesthetic passion even today.

The most recent example of such an appreciation can be seen in an article by Dr Sarwar-ul-Huda that has just appeared in the latest issue of Urdu, the research journal published by Anjuman Taraqqi-i-Urdu Pakistan. The article evaluates Mohsin's famous Qaseeda in the light of the rules applied in exposition and rhetoric.

So, before Mohsin, there was hardly any poet of Urdu who was known exclusively for Naʿt poetry. Mohsin had devoted himself to writing Naʿt only. An interesting debate ensued when in 1959 renowned critic Mohammad Hasan Askari published an article of his, raising many questions and comparing Mohsin's poetry with other poets, especially those who have composed religious poetry, evaluating it, appreciating it and criticizing it, as was Askari's style.

Aside from Askari, Abul Lais Siddiqi had carried out a critical analysis of Mohsin's poetry in his PhD dissertation and it was one of the earliest and better analyses. But such articles and theses are usually out of the reach of common readers and students of literature.

So Syed Sabih Rahmani decided to collect such articles and essays.

And the result is *Kalam-i-Mohsin Kakorvi: Adabi-o-Fikri Jihaat*, a collection of research articles and critical essays on Mohsin Kakorvi and his Naʿt poetry. Published by Karachi's Academy Bazyaft, the book has, in addition to a thoughtful preamble by Sabih Rahmani, 21 articles by some of the best known research scholars and critics, such as Abul Lais Siddiqi, Hasan Askari, Jamil Jalibi, Farman Fatehpuri, Kalidas Gupta Reza, Salahuddin Ahmed, Aslam Ansari, Sakhi Ahmed Hashmi, Abdul Muqeet Shakir Aleemi, Ismail Azad Fatehpuri, and Syed Rafiuddin Ashfaq.

Sabih Rahmani is a poet and scholar. He has been promoting Naʿt and its critical and research studies for last three decades now. This book, a very useful anthology for those who want to read about Mohsin Kakorvi and the tradition of writing Naʿt poetry in Urdu, is yet another feather in Sabih's cap.

2.18 Hali's Musaddas

Hali's poem "The Tide and Ebb of Islam" (1879–1893) appeared as a perfect example of the new poetical genre of "civic verse" (*qaumi naẓm*). In a work of this genre, the author would present a certain view of some or other issues of his time – that is, express his socio-political concept. It was only in the mid-19th century that the precondition for appearance of this genre – existence of the concept as such and apprehension of the historical development of the society – appeared in India. Hali was the first poet in the history of Urdu literature who expressed his views of history and the problems of his time in the poetical form.

The idea of Hali's Musaddas "The Tide and Ebb of Islam" was to contemplate on the destiny of Indian Muslims who not so long before had taken the helm of state in India and then lost all the past grandeur, as well as on the causes of the crisis of the Muslim community. The idea was suggested to Altaf Husain Hali by Syed Ahmad Khan. The first version of the poem came off the press in June 1879. Hali immediately sent five copies of the first edition to his senior companion-in-arms. In his letter of response to Hali, Sir Syed praised the poem and expressed his belief that "with this Musaddas begins the modern age of Urdu poetry".

Syed Ahmad Khan admitted that it was difficult for him to read some stanzas as the emotional impact of the poem was so strong that his sight was blurred by tears. In the same letter Syed Ahmad Khan wrote the words that became a textbook phrase:

> "*I was the cause of this book, and I consider that my finest deed. When God asks me what I have done, I will say: nothing, but I had Hali write the Musaddas*" [Sir Syed 1931:124–125].

While writing the poem, Hali was led by the objective "to awaken the nation" by stirring the minds of the people thinking in medieval notions.

"With inexpert hands I have fabricated a house of mirrors for the nation (*qaum*), in which they may see their real features and realize what they were and what they have become" [Hali s. a.: 21].

That "house of mirrors", however, was built by a skillful hand of an experienced architect in a very timely manner. That was the moment when the Indian audience was already prepared to receive the poem which happened to be so topical. Exactly by this circumstance Hali himself explained the unprecedented success of his creation:

> "If the community lacked in its heart the capacity to be

> touched by my poem then thousands of such poems would be meaningless” [Hali s.a: 88].

The poem had a broad resonance in all circles of Indian Muslims and gained prominence even in the Hindu community. No other work of Urdu literature had ever been so popular before. In the course of many years Hali’s poem was in the focus of theological and philosophical discussions, and its pieces used to be read at every event of Muslims. The tremendous popularity of the poem is as well evidenced by the fact that therein used traditional poetical form of Musaddas (the six-line stanza, in the first four and the last two lines are rhymed respectively), started to be associated first and foremost with Hali’s name. It was the ever more often that the poem “The Tide and Ebb of Islam” was named as “The Musaddas of Hali” or simply as “Musaddas”.

The blunt strive to call upon everyone – that is, the open appeal to public consciousness was an entirely new and unusual phenomenon in Urdu literature. In formal terms, the poem was addressed to the Indian Muslim community, but the range of problems raised in the “Musaddas” and the ways to their triumph as offered by the poet extended far beyond the confessional and community frames and came home to many patriotically oriented Indians of any confession.

Hazrat Khadija ؓ reportedly uttered the words at the advent of first revelation for her beloved husband Muhammad (ﷺ). They are the mirror that reflects the true picture of the character and the conduct of the Prophet (ﷺ). She said consolatory words:

> By Allah! Allah (ﷻ) will never humiliate you. For by Allah! You bolster up the ties of kinship, speak the truth, share the burden of others, earn for the disabled, entertain your guests and render the aid during the catastrophes which befall in the way of truth.[115]

[115] Tradition No.4953, Sahih Bukhari, 4:427.

Umm-ul-Mo'mineen Hazrat Khadija ؓ had true knowledge about the excellent manners of the Holy Prophet ﷺ. Her description and depiction of the perfect character of the Prophet is excellent one.

The words of Hazrat Khadija (ؓ) echoed in the couplets of Hali in his Mussadass are as under:

وہ نبیوں میں رحمت لقب پانے والا
مرادیں غریبوں کی بر لانے والا
مصیبت میں غیروں کے کام آنے والا
وہ اپنے پرائے کا غم کھانے والا
فقیروں کا ملجا ضعیفوں کا ماوا
یتیموں کا والی، غلاموں کا مولا

> Amongst the Prophets known as "Merciful," he of the poor did all desires fulfil. The one who helped the strangers in distress; the one, who felt the pains of friend and foes. The Fakir's friend and of the week the prop; of slaves' the master, of orphans' ward.[116]

In the couplets presented herein above, Hali did not go for ornamentation of verses but to simplify the same and no doubt, he attained the charming effects in clarity and simplicity of words. This is what needed for excellence of Naᶜt poetry. Reflection of the soothing words of Ummul Momineen Hazrat Khadijah (ؓ) is worth applauding and exemplary for following.

Hali further goes to enlighten his poetic renderings by narrating virtues of the good deeds of the Messenger of Allah ﷺ:

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[116] Art in Urdu Poetry, p. 58.

خطا کار سے در گزر کرنے والا
بد اندیش کے دل میں گھر کرنے والا
مصائب کو زیرو زبر کرنے والا
قبائل کو شیرو شکر کرنے والا
اتر کر حرا سے سوئے قوم آیا
اور اک نسخہء کیمیا ساتھ لایا
مسِ خام کو جس نے کندن بنایا
کھرا اور کھوٹا الگ کر دکھایا
عرب جس پہ قرنوں سے تھا جہل چھایا
پلٹ دی بس اک آن میں اس کی کایا
رہا ڈر نہ بیڑے کو موجِ بلا کا
اِدھر سے اُدھر پھر گیا رُخ ہوا کا

"The one who did condone all those at fault; and found a place in all his enemies' heart! The one who could all turmoil easily ease; the gifted one who could all problems solve. Down from cave Hira to his people came, he, with a formula of alchemy. And this could turn crude copper into gold, and could distinguish what was base from pure! Arabia's shadow of illiteracy, was gone, and Revolution came forthwith; the bark had then no worries of the storm, for he had changed the way the wind did blow![117]

[117] Art in Urdu Poetry, p. 58.

2.19 Shibli Nauᶜmani

Another example is of a poem written by Shibli Nau'mani, narrating the incident of battle of Uhad. It teaches us the lesson of extreme love for the Holy Prophet ﷺ.

One of the un-precedented scenes was observed by companions of the Prophet ﷺ when they were back from battle of *Uhad* during which rumour of martyrdom of the Messenger of Allah ﷺ was spread in Medina. The Companions رضي الله عنهم of the Prophet ﷺ encountered a woman of *Bani Dinar* whose father, husband and brother were martyred. She was told of their death. She did not take its notice but asked how the Prophet ﷺ was? When she was told that the Prophet ﷺ was all right and when she herself saw the Holy Prophet ﷺ, she asserted extempore, "The Prophet ﷺ is safe, then, all the calamities are worthless".[118]

Allama Shibli Naumani has versified the event in a poem under the heading of *"Isaar Ki Aa'laa Tareen Nazir"* (The Highest Example of Sacrifice). He wrote:

کافروں نے یہ کیا جنگِ احد میں مشہور
کہ پیمبر بھی ہوئے کشتۂ شمشیرِ دو دم

Pagans spread rumour of martyrdom of the Messenger of Allah ﷺ.

ہو کے مشہور مدینے میں جو پہنچی یہ خبر
ہر گلی کوچہ تھا ماتم کدۂ حسرت و غم

When the news reached to Medina, the streets became sorrowful and mournful.

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[118] Zia-Un-Nabi, 3/331.

ہو کے بیتاب گھروں سے نکل آئے باہر
کودک و پیر و جوان و خدم و خیل و حشم

Everybody had gone in restless state and children, old men, youngsters, servants and all slaves came out of their homes.

وہ بھی نکلیں کہ جو تھیں پردہ نشینانِ عفاف
جن میں تھیں سیدہء پاک بھی با دیدہء نم

Pious and modest women observing *pardah* also came out of home. Among them was also Hazrat Fatimah Zahra "Syyeda-tun-Nisaa" (ؓ) with tears in her eyes.

ایک خاتون کہ انصارِ نکو نام سے تھیں
سخت مضطر تھیں نہ تھے ہوش و حواس ان کے بہم

One woman from among good mannered and highly reputed *Ansar* was very much in a state of grief and lost her consciousness.

موقعِ جنگ پہ پہنچیں تو یہ لوگوں نے کہا
کیا کہیں تجھ سے کہ کہتے ہوئے شرماتے ہیں ہم

When reached at the sight of battle, the people said to her that what we should say to you, we are in a state of shyness.

تیرے بھائی نے لڑائی میں شہادت پائی
تیرے والد بھی ہوئے ہوئے کشتہء شمشیرِ ستم

Your brother has been martyred; your father has also succumbed to death.

سب سے بڑھ کر یہ کہ شوہر بھی ہوا تیرا شہید
گھر کا گھر صاف ہوا، ٹوٹ پڑا کوہِ الم

The most horrible news is this that your husband has also been killed in the battle. Your whole house has been ruined; a mountain of sorrow has come down to earth.

اس عفیفہ نے یہ سب سن کے کہا تو یہ کہا
یہ تو بتلاؤ کہ کیسے ہیں شہنشاہِ اُمم؟

She modest woman after hearing all this, asked, let me know how the king of the kings of nations (Muhammad ﷺ) is?

سب نے دی اس کو بشارت کہ سلامت ہیں حضور ﷺ
گرچہ زخمی ہیں سر و سینہ و پہلو و شکم

All of them gave her glad tiding of the safe presence of Muhammad (ﷺ), though wounded were his ﷺ most sacred head, chest, flank and belly.

بڑھ کے اس نے رخِ اقدس کو جو دیکھا تو کہا
تو سلامت ہے تو پھر ہیچ ہے سب رنج و الم

She advanced and saw the sacred face (of Muhammad ﷺ) and said, if you are safe, then every calamity seems free from hardship.

میں بھی اور باپ بھی شوہر بھی برادر بھی فدا
اے شہِ دیںؐ! ترے ہوتے ہوئے کیا چیز ہیں ہم

> O "Shah-e-Din", My father, husband, brother and I all be sacrificed upon you, we are nothing if you ﷺ are safely present.[119]

This strong impressionistic poem is very simple, authentic and truthful. Its detailed traditions are available in the books of Seerah.

The topic of the Holy Prophet's ﷺ love is above each and every relation of life, how much, near, dear and personal may be. It has been rhymed in this poem. The occurrence of this practical example in the blessed presence of the Holy Prophet Muhammad ﷺ verifies the excellence of such precedence. The incorporation of such themes into Na'at literature would guide us towards the excellence of Naᶜt literature.

2.20 Imam Ahmed Raza Khan

Another poet known for his Naᶜt poetry is Imam Ahmed Raza Khan Barelvi—a perfect emblem of devotion and sincere love for Allah's beloved Messenger ﷺ that had wrapped up his soul and illumined his inner and outer senses. We have seen that Gabriel also reinforced Hassān b, Thabit in writing Naᶜt which Allah's Messenger desired him to do. We have also learnt how Allah's Beloved Messenger ﷺ showered his blessings on Imam Busiri in creating his Qaseeda Barda, how passionately Maulana Jami was advised not to visit his Mausoleum and how benevolently he added the forth line to Shaykh Saᶜdi's quatrain. That is how the creative aesthetics of Naᶜt are generated. Imam Ahmed Raza Khan Barelvi too was immensely blessed as for aesthetics of Prophet's Naᶜt is

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[119] Shibli Naumani, Kulliyat-e-Shibly, compiled by Allama Syed Sulaiman Nadvi, Urdu Academey Sindh, Karachi,1985, p. 73...English translation by the author Aziz Ahsan.

concerned. The Muslims in the subcontinent are largely devoted to him and his Naᶜt poetry is considered most popular and sublime. The emotional profusion of his followers and seekers sometimes overshadowed his erudition and true scholarly and literary standing. The spiritual affinity with the Mausoleum of Allah's Messenger ﷺ serves as the fountain wherefrom gushes out the creative aesthetics of Naᶜt. I am sure we can produce volumes on his mercy and generous donation to the poets who sincerely devote each and every breath of their life to extol the remembrance of Allah's beloved Prophet ﷺ. We find the collection of his Naᶜt poetry Hadaiq Bakhshish is a unique piece of literary Naᶜt that presents incredible poetic aesthetics wrought in a heavenly creative demeanor. Here is a famous Naᶜt wherein he has employed four languages in an unprecedented poetic rhyme and rhythm that leaves the reader and the listener in a rapturous state. See his fascinating work of Naᶜt creative art.

لم یأتِ نظیرُکَ فِیْ نَظَرٍ مثلِ تو نہ شد پیدا جانا

جگ راج کو تاج تورے سر سو ہے تجھ کو شہِ دو سرا جانا

Never will anyone see someone like you; no one was ever born, with a status like you! The crown of ruling the world befits only you; the king of both worlds, we acknowledge is you! None like you was ever seen or created; Authority stands in your person consummated.

البحر علا والموج طغٰی من بیکس و طوفاں ہوش رُبا

منجدھار میں ہوں بگڑی ہے ہوا موری نیّا پار لگا جانا

The sea is high and the waves are rebellious; I am weak while the storm numbs the senses! I am caught in a fast current, with a wind that opposes; steer my ship to success! Waves of stormy seas flout every rule; please

rescue my boat from the whirlpool.

يَا شَمسُ نَظَرتِ اِلیٰ لیَلیِ چو بطیبہ رسی عرضے بکنی

توری جوت کی جھل جھل جگ میں رچی مری شب نے نہ دن ہونا جانا

O Sun, you have observed my night; when you reach Taibah, relate my plight! With your radiance, the whole world is alight; but my darkness has seen no daylight!

لك بدرٌ في الوجهِ الاجمل خط ہالہء مہ زلف ابرِ اجل

تورے چندن چندر پرو کنڈل رحمت کی بھرن برسا جانا

The full moon rises in your face, most handsome; the beard is a halo, the tresses rain-clouds, heavy! Your sandalwood hued, moon like face shows the signs; so now let fall the torrents of mercy! Your Face is bright as the full moon; Let your grace and light shower on me soon.

أنا فِي عَطَش وّسَخَاك اَتَم اے گیسوئے پاک اے ابرِ کرم

برسن ہارے رم جھم رم جھم دو بوند ادھر بھی گرا جانا

I am thirsty and utmost is your generosity; O the sacred hair-locks, O the clouds of mercy! Your rain falls in a steady drizzle, all over; so let a few drops also fall on me!

يَا قافِلَتیِ زِيدَی اَجَلَك رحمے برحسرت تشنہ لبک

مورا جیرا لرجے درک درک طیبہ سے ابھی نہ سنا جانا

O my caravan, lengthen your staying; have mercy upon

the thirsty lips' longing! My heart beats fast, trembling; from Taibah so quickly do not announce the parting!

وَاھا لسُویعات ذَھَبت آں عہد حضور بار گہت

جب یاد آوت موہے کر نہ پرت دردا وہ مدینہ کا جانا

Alas those moments have passed; in the Prophet's court the fleeting time spent! When I recall I just cannot forget; how uncaringly, to his city I went!

اَلقلبُ شَح وّالھمُّ شجوُں دل زار چناں جاں زیر چنوں

پت اپنی بپت میں کاسے کہوں مورا کون ہے تیرے سوا جانا

My heart is hurt and my sorrows are countless; my heart is distressed and my soul is dejected! O master, to whom shall I relate my grief; who else do I have save you, O Beloved!

اَلروح فداك فزد حرقا یک شعلہ دگر بر زن عشقا

مورا تن من دھن سب پھونک دیا یہ جان بھی پیارے جلا جانا

May my soul be sacrificed for you, increase the fire; add yet another ember atop my desire! You have burnt all—my body, heart and wealth; so now, also finish my life with fire!

بس خامہ خام نوائے رضا نہ یہ طرز میری نہ یہ رنگ مرا

ارشاد احبا ناطق تھا، ناچار اس راہ پڑا جانا

The poem of 'Raza' is crude, unskilled; this is not my

style nor is this my method, the directive of friends prodded me thus; compelled, this is the path I had to tread!

Allama Bashir Hussain Nazim had also translated the world famous “Salam-e-Raza” (Urdu) i.e., rendered by Ahmad Raza Khan Brailvi into English. A few verses are mentioned hereunder:

مصطفیٰ جانِ رحمت پہ لاکھوں سلام
شمعِ بزمِ ھدایت پہ لاکھوں سلام

Countless salutations be upon the Chosen one—The Soul of Mercy.ﷺ, Countless salutations be upon the Divine candle of assembly of guidance (the straight path) ﷺ.

مہرِ چرخِ نبوت پہ روشن درود
گلِ باغِ رسالت پہ لاکھوں سلام

Resplendent benediction be upon the Sun of the firmament of Prophet-hood ﷺ, Countless salutations be upon the rose of garden of apostleship ﷺ.

فتحِ بابِ نبوت پہ بے حد درود
ختمِ دورِ رسالت پہ لاکھوں سلام

Boundless benediction be upon the opener of the door of Prophet-hood ﷺ, and Countless salutations be upon the end of the time of Apostleship ﷺ.

جس کے ماتھے شفاعت کا سہرا رہا
اس جبینِ سعادت پہ لاکھوں سلام

Countless salutations be upon the forehead of happiness ﷺ, which was embellished with the festoon of intercession.

وہ دعا جس کا جوبن بہارِ قبول
اس نسیمِ اجابت پہ لاکھوں سلام

The prayer, whose prime youth is the spring of acceptance, countless salutations be upon that gentle breeze of approbation ﷺ.

الغرض ان کے ہر مو پہ لاکھوں درود
ان کی ہر خو و خصلت پہ لاکھوں سلام

In short, Countless benedictions be upon his ﷺ every hair; and countless salutations be upon his ﷺ every temperamental habit.

اہلِ اسلام کی مادرانِ شفیق
بانوانِ طہارت پہ لاکھوں سلام

Countless salutations be upon the noble ladies (رضوان اللہ علیہن) of purity, and the clement mothers of the people of Islam (رضوان اللہ علیہن).

جاں نثارانِ بدر و احد پر درود
حق گزارانِ بیعت پہ لاکھوں سلام

Countless salutations be upon the performers of right of allegiance (رضوان اللہ علیہم), and benediction be upon the devotees of battles of *Badr* and *Ohud* (رضوان اللہ علیہم).

2.21 Iqbal's Naᶜt

The poets who followed Hali employed devotional poetry for political, social, economic and communal reformation in addition to its basic objective to infuse fervent love of the Holy Prophet ﷺ in the entire Muslim Umma. Iqbal became the creator of this era. Iqbal's Naᶜt, however, has an individuality of being altogether different from the formal conventional Naᶜt; that is rather an exposition of the key concepts of the Deen of Islam. He has interpreted the fundamentals of Muslim Umma in the light of the Prophetic Seerah and morality. He has neither formatted his Naᶜt in traditional formal style, nor had he maintained Naᶜt as a title of any of his devotional verses. It was more a revelatory experience with him than a mere exercise in ratiocination. His rapture of Naᶜt sentiment has been kneaded into his poetic diction through an ecstatic semantic behaviour pouring down into his totality of verse either from some transcendental origin or sprouting out of his spiritual flight into the realms of celestial light and divinity. It would come down to him pre-arrayed in poetic form and content. Akhtar Shirani, Zafar Ali Khan, Jigar Moradabadi, Aziz Lukhnowi, Hafeez Jalandhari and a few others constituted this caravan, playing the spiritual tunes of Prophetic love, writing symphonies for a larger orchestra of Naᶜt that would transpire soon.[120]

After purchasing and freeing Hazrat Bilal (رضي الله عنه) from the cruel pagan Umayyah, Hazrat Abu Bakr Siddique (رضي الله عنه) gifted him (رضي الله عنه) to the Messenger of Allah (ﷺ).

Maulana Jalaluddin Roomi (رحمة الله عليه) versified the event with reference to conversation of the Prophet (ﷺ) and Hazrat Abu Bakr (رضي الله عنه):

[120] Dr Rauf Parekh, History of Naᶜt in Urdu, its Research and Criticism, DAWN, Dec 12, 2016.

سید کونین و سلطان جہاں
در عتاب آمد زمانے بعد ازاں
گفت اے صدیق آخر گفتمت
کہ مرا انباز کن در مکرمت
تو چرا تنہا خریدی بہر خویش
باز گو احوال اے پاکیزہ کیش
گفت ما دو بندگانِ کوئے تو
کردمش آزاد من بر روئے تو
تو مرا میدار بندہ و یار غار
ہیچ آزادی نخواہم زینہار

> "One day, the Chief of the world, the Prophet (ﷺ) expressed his displeasure to Abu Bakr (رضي الله عنه) , saying; "O Siddique! Have I not said to you, to associate me in the honour of liberating Bilal?" As to why you have purchased him alone, O man of pure nature! Tell me why? Hazrat Abdu Bakr(رضي الله عنه) submitted: "*Ya Rasool Allah* (ﷺ)! We both are the slaves of your street; I free him for the sake of your illustrious face. "*Ya Rasool Allah* (ﷺ)! For God sake, keep me as your friend and the companion of the cave for I will never seek freedom from your slavery".[121]

These poetical lines show the lifelong pledge of sole obedience to the Holy Prophet (ﷺ).

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[121] Zia-Un-Nabi, 2:219.

2.21.1 Allama Iqbal

Allamah Iqbal pays homage to the Prophet ﷺ saying:

تیری نگاہِ ناز سے دونوں مراد پا گئے
عقل غیاب و جستجو! عشق، حضور و اضطراب
شوکتِ سنجر و سلیم، تیرے جلال کی نمود
فقرِ جنید و با یزید تیرا جمالِ بے نقاب!

> With blessings of you're ﷺ sight both have been benefited, the intellect as well as the passion; Splendour of *Sanjar* and *Salim*, the kings, is manifestation of thy glory and humbleness of Junaid and Bayazeed is that of thy ﷺ beauty".[122]

وہ دانائے سبل، ختم الرسل، مولائے کل جس نے
غبارِ راہ کو بخشا فروغِ وادیٔ سینا
نگاہِ عشق و مستی میں وہی اولٰ وہی آخر
وہی قرآں، وہی فرقاں وہی یٰسیں وہی طٰہٰ

> The divine intellectual, the last of the prophets ﷺ, friend of all, who ﷺ blessed the dust of the passage with vastness of valley of Sina; in the eyes of love, he ﷺ is the first, he ﷺ is the last, he ﷺ is the Qur'an, he ﷺ is the Furqan, he ﷺ is the Yasin and he ﷺ is the Taha.[123]

At the time of Ghazwah-e-Tabuk, the Messenger of Allah ﷺ called to contribute for the preparation of war and Hazrat Abu

[122] Kulliat-e- Iqbal, (Urdu), P:406
[123] Kulliat-e- Iqbal, (Urdu), P:317

Bakr Siddique رضی اللہ عنہ presented all of his belongings. Observing the assets, the Prophet ﷺ asked whether he had left anything for his household. And he رضی اللہ عنہ replied:

> "I have left God سبحانہ و تعالیٰ and His Prophet ﷺ in my house". This event has been mirrored by Allama Iqbal in following verses:
>
> اتنے میں وہ رفیقِ نبوت بھی آ گیا
> جس سے بنائے عشق و محبت ہے استوار
> لے آیا اپنے ساتھ وہ مردِ وفا سرشت
> ہر چیز جس سے چشمِ جہاں میں ہو اعتبار
> مِلک یمین و درہم و دینارو رخت و جنس
> اسپِ قمرسم و شتر و قاطر و حمار
> بولے حضور ﷺ چاہیے فکرِ عیال بھی
> کہنے لگا وہ عشق و محبت کا رازدار
> اے تجھ سے دیدہء مہ و انجم فروغ گیر
> اے تیری ذات باعثِ تکوینِ روزگار
> پروانے کو چراغ ہے بلبل کو پھول بس
> صدیق کے لیے ہے خدا کا رسول ﷺ بس
>
> "Meanwhile ،came the friend of the Prophet ﷺ with whom the foundation of love is laid, He رضی اللہ عنہ, the faithful, brought with him رضی اللہ عنہ whatever is available in this world. The Prophet ﷺ asked him رضی اللہ عنہ whether he had left anything for his household and he رضی اللہ عنہ replied:

"O the Prophet ﷺ! Whom from the eyes of moon and stars derive light, you are the sole cause of the universe, oh the Prophet ﷺ! As the lamp is to moth and the flower to the nightingale, you, Oh the Prophet ﷺ of God ﷻ, are to me".[124]

In the poem cited above, the main figure of Hazrat Abu Bakar Siddiq رضي الله عنه has been focussed yet the theme relates to Naʿt because of the reason that the central personality who is the centre of heartiest love in this whole event is no other than Muhammad ﷺ the Beloved Messenger of Allah.

This poem carries a narrative style. Even then the creative impression is unique and worth adopting for the future poets.

2.21.2 Allama Iqbal's Thoughtful Panegyrics

Allama Iqbal described the wisdom and causes of migration of The Prophet (ﷺ) in his mathnavi *"Rumuz-e-Baikhudi"* as under:

عقدہء قومیتِ مسلم کشود
از وطن آقائے ما ہجرت نمود
حکمتش یک ملتِ گیتی نورد
بر اساسِ کلمہء تعمیر کرد
تا ز بخشش ہائے آں سلطانِ دیں
مسجدِ ما شد ہمہ روئے زمیں
آنکہ در قرآن خدا او را ستود
آنکہ حفظِ جانِ او موعود بود
دشمناں بے دست و پا از ہیبتش

[124] *Kulliat-e- Iqbal, (Urdu)*, p. 225.

لرزہ بر تن از شکوہِ فطرتش
پس چرا از مسکنِ آبا گریخت؟
تو گماں داری کہ از اعداء گریخت
قصہ گویاں حق زِ ما پوشیدہ اند
معنیٔ ہجرت غلط فہمیدہ اند

> "My Lord, the Prophet (ﷺ) cracked the knot of the nationality of Muslims with his migration; The wisdom of the Prophet (ﷺ) erected a nation on the foundations of the *Kalmah Tauhid,* (oneness of God); By the grace of the king of the religion, all of the earth has been declared as mosque for the Muslims; The personality, God praised in the Quran and promised his (ﷺ) safety of life; Awed by his glory, the enemy trembles all the time and by whose grandeur of the nature they are frightened; As to why the Prophet (ﷺ) left his homeland, do you think he left due to the fear of his enemies? The narrators of the event of *Hijrah* concealed the truth from us and took the *Hijrah* in the wrong sense".[125]

Annemarie Schimmel has elaborated the text of a couplet of Allama Iqbal with profound apprehension. She states:

> "Muhammad was for Iqbal the visible side of God's activity. God could not been seen by mortal eyes---as Qur'an says *lan tarani* (لن ترٰنی)
>
> (Verse 7/143) thou wilt not behold Me--- whereas this word is not applicable to the Prophet ﷺ:

[125] *Zia-Un-Nabi*, 3:43.

با خدا در پردہ گویم با تو گویم آشکار
یا رسول اللہ! اُو پنہاں و تو پیدائے من

"God (ﷻ) is my Hidden One, thou (ﷺ) art my Open One! With God (ﷻ) I talk in veil, with thee (ﷺ) openly![126]

At the start of journey, the Prophet (ﷺ) approached the house of Abu Bakr (رضی اللہ عنہ) and apprised him of invitation to accompany thereby. Abu Bakr (رضی اللہ عنہ) accompanied him (ﷺ). This event has been recorded in these lines by Allama Bazil, auhor of "*Hamla-e-Hyderi*":

چنیں گفت راوی کہ سالارِ دیں
چوں سالم بحفظ جہاں آفریں
زنزدیک آں قومِ پُر مکررفت
بسوئے سرائے ابوبکر رفت
پئے ہجرت او نیز آمادہ بود
کہ سابق رسولش خبرداده بود
نبی بر درِ خانہ اش چوں رسید
بگوشش ندائے سفر در کشید
چوں بوبکر زاں حال آگاہ شد
زخانہ بروں رفت ہمراہ شد

"The narrator narrates, the chief of the religion (ﷺ), under the auspices of God (ﷻ), came out from the siege

[126] Allama Iqbal, *pyam-e-Mashraq*, p. 194.

of the clever nation and went to the house of Abu Bakr (ﷺ). The Prophet (ﷺ) had informed him well before, so he was fully prepared for the journey. The Prophet (ﷺ) when reached the door of his house, he heard about the journey; when Abu Bakr (ﷺ) was apprised of the situation, he accompanied the Prophet (ﷺ)out from his house".[127]

[127] *Zia-Un-Nabi*, 3:72

3. Phenomenology of the Transcendental Experience of Naᶜt

3.1 Transcendence and Naᶜt

A Naᶜt poet, while feeling, imagining and expressing in words his contact with the beloved Messenger of Allah ﷺ, undergoes a transcendental experience which is angelic and divine in nature and not a worldly event; he becomes alien to the world in these creative moments. We have already seen it with Abu-al-Muttalib, Abu Talib, the venerated mother of the Prophet Syeda Amina, his foster mother Halima Sa'dia, Hassān b. Thabit and numerous other Naᶜt poets of the Holy Prophet; they poured out noble tributes to the Prophet ﷺ in aesthetic format spontaneously; even the idols in the idol-houses and the walls of the Sacred House would drone and hum his glorification. That is absolutely a supernatural bliss enlivening this experience and an extrasensory activity.

3.2 The Reality of Muhammad ﷺ

We can well understand the phenomenon of the creative experience of Naᶜt and a divine panegyric by a spiritual scan of Allama Iqbal's creative, linguistic, poetic experience; I call it a transcendental ecstatic experience. Here we must consider the creation of Muhammad ﷺ and his commissioning as the Final Messenger of Allah, the greatest divine event of the universe. The revelation of the Word of Allah, the Holy Qur'an again is an equally momentous and miraculous event of the terrestrial as well as celestial realms. According to the Word of Allah, the Lord of all the worlds preserved the Qur'an in the "Protected Tablet", *Lauh-*

im-Mahfuz, and sent it down into the heart of Muhammad and protected it there while Allah washed the sanctified heart of Muhammad ﷺ through the Archangel Gabriel (Jibril). This proves a divine connection between *Lauh-im-Mahfuz* and the Prophet's pristine heart. See the Qur'anic evidence:

﴿بَلْ هُوَ قُرْءَانٌ مَّجِيدٌ ۝٢١ فِى لَوْحٍ مَّحْفُوظٍۭ ۝٢٢﴾

﴾It is indeed the Glorious Qur'an, (Inscribed) in the very Well-guarded Tablet (al-Lawh al-Mahfuz).﴿[128]

﴿قُلْ مَن كَانَ عَدُوًّا لِّجِبْرِيلَ فَإِنَّهُۥ نَزَّلَهُۥ عَلَىٰ قَلْبِكَ بِإِذْنِ ٱللَّهِ﴾

﴾Say: 'Whoever is an enemy to Jibril ([Gabriel] is doing injustice), because he is the one who has brought it (the Qur'an) down upon your heart only by Allah's command.﴿[129]

﴿أَلَمْ نَشْرَحْ لَكَ صَدْرَكَ ۝١﴾

﴾Have We not broadened your breast for you (for the light of knowledge, wisdom and spiritual gnosis)?﴿[130]

The Qur'an has also revealed that Muhammad, the beloved Messenger of Allah ﷺ travelled to the realm of light and divinity in the Ascension Night after a thorough heart-wash. All these events are transcendental, ecstatic and divine, unveiling the reality of Muhammad, Allah's beloved Messenger ﷺ.

3.3 A Jinn's Verses about Umm-e-M'abad

Ibn Hashsham has narrated in *al-Seerat al-Nabwiya* that Asma' ﷺ,

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[128] Qur'an 85:21–22.

[129] Ibid., 2:97.

[130] Ibid., 94:1.

daughter of Abu Bakr ﵄ reported that she was deeply concerned about the Messenger of Allah ﷺ and her father when they had left for Medina and there was no means to learn about their journey and safety. The Meccans were mad to find some clue and reach them but they only met frustration. In the meanwhile, a jinn passed Mecca's lower valley, reciting these verses that served a pointer to the Meccans about Umm-e-Mᶜabad. The Jinn would loudly rhyme:

جَزَى اللهُ رَبّ النَّاسِ خَيْرَ جَزَائِهِ
رَفِيْقَيْنِ حَلَّا خَيْمَتَيْ أُمَّ مَعْبَدِ

Allah, the Lord of all the worlds, reward best,
Both companions who visited Umm-e-M'abad's tent

هُمَا نَزَلَا بِالْبِرِّ ثُمَّ تَرَوَّحَا
فَأَفْلَحَ مَنْ أَمْسَى رَفِيْقَ مُحَمَّدٍ

Both of them came for good and moved on,
He who accompanied Muhammad ﷺ, triumphed

لِيَهْنِ بَنِي كَعْبٍ مَكَانُ فَتَاتِهِمْ
وَمَقْعَدُهَا لِلْمُؤْمِنِيْنِ بِمَرْصَدِ

Felicitations to the lady of Banu K'ab,
Blessed be her shelter and the safe stop[131]

Hearing the voice, people sprinted towards it but failed to find any reciter.

A Jinn is a supernatural creature. He observed the Messenger of Allah ﷺ and his Companion staying at Umm-e-Mᶜabad's place.

[131] Ibn Hashsham, *al-Seerat al-Nabawiya*, 3:14.

Pleased on the sight, the Jinn felt a Naᶜt inside him that bloomed on his tongue and he started rhyming it around in a rapturous mood. The verses depict his character and love for the Prophet ﷺ. It seems ironical that he rhymed these verses loudly in the Meccan valley so that they could learn that the Prophet was on his way, safe and sound and out of their reach. He declared their failure. See the sentiment these verses have flashed.

That is Nᶜat.

We need to meditate what phenomenon is at work when a Naᶜt is produced by the idol, the Jinn or the Kaᶜba walls.

3.4 Prose Naᶜt Uttered by Umm-e-Maᶜbad

On their way to Medina, when Allah's Messenger ﷺ accompanied by Abu Bakr ؓ reached Umm-e-Maᶜbad's tentage, he enquired if some milk was available. Not knowing who she was talking to, she regretted and submitted that her goat was too feeble and spent to yield any milk. He asked her if she would allow him to milk it; she agreed. Allah's Messenger ﷺ prayed to Almighty Allah, then milked the cow and it milked so profusely that there was hardly any utensil in the tent left unfilled. Everyone there took milk to his fill and milk would not ebb.

When her husband returned and asked about copious milk, she voiced 'spontaneous overflow of powerful feelings', uttering Naᶜt fervently and fluently:

> "I saw a being with evident beauty, charming countenance and excellent noble conduct; didn't have a bulging belly that looks ugly, nor thin neck and small head seeming awkward; he was charismatic and highly beautiful. With big black eyes and long lashes, he had a booming voice. Shining neck and thick beard, with thin eyebrows joined together, would look honorable when quiet and glowing while talking, most gorgeous; impressive when distant and elegant, pretty and sweet

> when close. Clear while talking, would never utter anything meaningless, his speech was revved pearls' downpour; medium height, neither imperfectly tall, nor inadequately short; a healthily green and comely branch amid two branches. His companions had encircled him, listening to him actively, doing what he said there and then. Everyone's master, venerable; neither bitter, nor disobeyed, nor opposed."[132]

Umm-e- Maᶜbad saw him first time and then, overwhelmed, described him to her husband, uttering this prose-Naᶜt. Whenever she mentioned him, she would call him "Mubarak" (مبارك). When she visited Medina to see him, her son, seeing Abu Bakr ﷺ there, said, "Mom, this is the man who was with 'Mubarak'; and he took them to 'Mubarak'. Later, the whole family embraced Islam.[133]

3.5 Iqbal's Revelatory Poetry and his Naᶜt

Faqir Syed Waheeduddin writes in his inspiring book "*Ruzgar-i-Faqir*" Part-1:

> "Respected Doctor! How do you compose poetry? He said: Once an annual session was held in Forman Christian College Lahore and its Principal, Dr Locus, invited me to grace the occasion. Refreshments were served after the session. While we were taking tea, Dr Locus came to me and asked not to leave without meeting him for an important matter. Then, after tea, he took me aside and asked: "Iqbal! Were the meanings and contents of the Qurᵓan revealed to your Prophet, and later, since he was an Arab, he supplied those meanings to the Arabic language, or was the Arabic text directly sent down upon him?" I said: "It was the text that was

[132] Hakim, *al-Mustadrak*, 3:10–11, § 4274.
[133] al-Bayhaqi, *Dala'il al-Nubuwwa*, 2:492.

> revealed to him." Feeling astonished, he said: "Iqbal! Despite being such a great scholar, you maintain that it was the text that was revealed to him!"[134]

I replied: "Dr Locus! Faith! My experience is that complete verses of poetry are sent down on me; then how was the text of the Qur'an not revealed to the Prophet as it is?"

Describing this incident, Iqbal enlightened us: "When the poetic excitement awakens my creative self, verses storm me and I write them down fast like a fisherman catching the fish. The fish so plentifully swarm the net that the fisherman becomes puzzled how to catch the whole lot. The verses flow into my mind at such a speed that I fear my hand fails writing some verses and missing some others."

I enquired: "Does this creative experience always happen to you the same way?" He said: "No. It happens to me once or twice a year. However, this affluence continues for several hours and I keep taking it down. Amazing! When second episode occurs, its first verse is always semantically connected with the last verse of the preceding occurrence even after months' gap as if they are interconnected links of a chain. When this creative experience ends, I feel fatigued and consumed."

After a pause, he said: "Once the intervening gap extended over 5 to 6 years. I started feeling as if Allah had taken this blessing away from me, and turned towards writing prose. Yet it came and captured me all of a sudden. What a pleasure it sent inside me. I felt like a sea in commotion and the transcendental delight lasted so long that it made up the dearth of 6 to 7 years."

Saying that, he again paused and then said: "The famous German poet Goethe wrote in a book what he shared with his friends: 'When I read the translation of the Qur'an, my soul trembles in my body. In truth, when a poet reads the Word of Allah, he finds his soul compatible with its meanings. He feels a

[134] Faqir Syed Waheeduddin *Roozgar-i-Faqir* Part-1.

quiver inside him, others do not."[135]

Here again I should mention the infinite meanings of the hadith of Allah's Beloved Messenger that "Allah Most High indeed helps Hassān through the Holy Spirit" in writing Naᶜt. That is an irrefutable evidence of the transcendental nature of the creative and aesthetic experience Naᶜt is! Rather it is from Almighty Allah, as the hadith reads:

إِنَّ اللهَ تَعَالَى يُؤَيِّدُ حَسَّانَ

Indeed Allah helps Hassān.[136]

A great Naᶜt written by a great German poet John Wolfe von Goethe; Dr Shan-al-Haq Haqqi has translated it in Urdu and *Emily* Ezust, an American/Canadian writer, put it in English.

"Behold this rocky spring,
Bright with joy
Like a twinkling star;
above the clouds
its youth was nourished
by good spirits
among the cliffs in the bushes.
Fresh as a youth
It dances out of the cloud
Down to the marble rocks
Cheering again
To the sky.
Along mountainous paths
It clashes after colourful pebbles,
And with the step of a young leader

[135] Faqir Syed Waheeduddin, *Roozgar-i-Faqir* Part-1.

[136] Tirmizi, Al-sunan, Vol: 5, P: 138, Hadith No: 2846 ; Abu Ya'la, Al-musnad, Vol: 8, P: 67, Hadith No: 867

Its companion-springs journey
With it onward.
Below in the valley
Flowers appear from its footprints,
And the meadow derives life from its breath.
But no shaded valley can stop it.
No flower,
Clasping its knees,
And imploring it with loving eyes:
Toward the Plains it presses its course,
Twisting like a snake.
Brooks nuzzle up
Socially. Now it treads
Into the Plain, resplendent with silver
And the Plain grows silver too,
And the rivers of the Plain
And the brooks of the mountains
Cheer and shout: "Brother!
Brother, take your brothers with,
take them with you to your ancient father,
to the eternal ocean,
whose outstretched arms
await us,
who, ah! Has opened them in vain
to embrace his yearning children;
for the bleak wasteland's
greedy sand devours us; the sun above
sucks up all our blood; a hill
clogs us into a pool! Brother.
Take your brothers from this Plain,
Take your brothers from the mountains,
Take them with you to your ancient father!
Come all of you!-
And now [the spring] swells

More grandly: an entire race
Lifts the prince up high!
And in rolling triumph
It gives names to the lands and cities
That grow in its path.
Irresistably, it rushes onward,
Leaving a wake of flaming-tipped towers
And gouses of marble – creations
Of its bounty.
Like Atlas it bears cedar houses
Upon its gaint's shoulders;
Over its head the wind noisily
Blows a thousand flags
As testimony of its glory.
And so it brings its brothers,
Its treasures, its children,
Effervescent with joy,
To the waiting parent's bosom.

3.6 Annemarie Schimmel

"And Muhammad is His Messenger—
the veneration of the Prophet in Islamic piety"

See the glimpses of her literary strides in Arabic, Persian, Urdu, Sindhi and Punjabi Naᶜt.

Annemarie Schimmel was multilingual—besides German, English, and Turkish, she spoke Arabic, Persian, Urdu, and Punjabi—and her interests ranged across the Muslim landscape. She published more than fifty books and hundreds of articles on Islamic literature, mysticism, and culture, and she translated Persian, Urdu, Arabic, Sindhi, and Turkish poetry and literature into English and German. Her book *"And Muhammad is His Messenger—the veneration of the Prophet in Islamic piety"*, is an authentic document that scholarly describes Muhammad— the

Beautiful Model, his unique position, legends and miracles, the intercessor, the names of the Prophet, the light of Muhammad and mystical tradition, Prophet's birthday, his ascension journey and poetry in his honour. The following excerpts are taken from this book to apprise the readers of Scimmel's literary and poetic vision about Naᶜt poetics and aesthetics in the Arab as well as Non-Arab worlds.

3.6.1 Glimpses of Her Naᶜt Sources (excerpts)

Abu Nu'aim and Baihaqi, for instance, mention in their respective *Dalail an-Nubuwwa* how camels and wild beasts prostrated themselves before him and how the gazelle, the wolf, and the lizard proclaimed that he was indeed the messenger sent by God. Trees and stones also bear witness that Muhammad is the Messenger of God, and thus contribute to the conversion of infidels. Pebbles that he held in his hand praised him, of which, Jami many centuries later, sings:

> A little stone, smaller than a rosary's bead
> Recited in his hand with eloquent words the praise of God,
> And those eloquent ones whose hearts were black as stone,
> Were unison in silence.[137]

The legends and verses that have grown up around the rather simple life story of Muhammad are true reflections of people's deep and sincere love for him. Ahmad al-Arusi, a Spanish-Arabic poet of the late Middle Ages, offers a model of the innumerable invocations addressed to the Prophet when he sings in a long poem:

> Is it not you who has been sent as mercy to mankind?

[137] Jami, "Silsilat adh-dhahab," in *Haft Aurang*, p. 9.

Is it not you whom the pebbles praised
And whom the lizard in the desert addressed, and the
wolf too?
Is it not you for whom the full moon in the sky was
split?[138]

3.6.2 The tale of the Hannana

One story in particular has been a favorite with the poets and has been repeated with deep affection through the ages: the tale of the ḥannana, the sighing palm trunk. Muhammad used to put his hand on a palm trunk while preaching, but when finally a pulpit was erected for him, the palm trunk became superfluous. [139]

3.6.3 The story of a gazelle

The folk poets were also fond of the story of a gazelle that had been caught by a cruel huntsman. As the Prophet passed by, he found the animal weeping because her two kids in the desert were dying from thirst. This has been a wonderful topic for popular singers, who like to describe the plight of the poor creature in dramatic or touching verse. Thus one of the thirteen Sindhi poets who have elaborated this story tells in simple rhymes:

Her call was heard by the Prince—
Ahmad came close to her.
He said: "Why do you call for help—
What happened to you, O gazelle?"
She said: "Lord, I have left hungry my two kids in the
desert.
Help me, poor me, please,
be my bailsman, O Ahmad!
I'll go, I'll come back very soon,

[138] Nabhani, At-majmua an-nabhaniyya, pp. 477–79.
[139] Abu Nu'aim, *Dalail an-nubuwwa,* pp. 340–45.

Just give them a little milk!"
The excellent lord, with his noble hands opened quickly the snare,
And the gazelle ran swiftly away to where her kids were waiting.
Then came the stupid hunter back and asked the Messenger:
"Look, I have done this cruelty because I've fun in hunting—
Why did you tear apart the snare?
Why did you send off the gazelle?
Who are you, where do you come from, and what is your name? Tell me that!
Either you'll produce the gazelle, or give an answer to me!"
The Messenger rose before the man, the lord of patience full:
"Muhammad Amin, the faithful, I'm called— ,
That is my proper name.
The gazelle promised me to return and to offer herself to you,
But I am in any case for you
her bailsman here in her place,
And when the gazelle does not return I shall be her substitute.

In the meantime the gazelle reached her kids, who inquired what happened. She told them that the Prophet made himself her bondsman; then she asked them to accompany her. All of them fell down and kissed his feet; the hunter, confronted with this miracle, immediately embraced Islam.[140]

The faithful gazelle is then set free to return to her native hills along with her kids. In a later version of the same legend, the

[140] Baloch, *Mujiza*, pp. 130 ff.

theologically well- trained animal even says to the Prophet, alluding to Sura, Al-Kauthar:

- For you the Kauthar flows,
in my teats the milk flows too.
Let mankind drink the Kauthar,
I would like to give [my kids] a drink of milk! [141]

Even the greatest classical poets in the Arabic and Persianate tradition, like Busiri in his Hamzivya and Jami in his lyrical and his epic verse, describe in lively words all the miracles of the Prophet, because of the firm popular conviction that these stories carry in themselves a *baraka*, a blessing power, that extends to both the teller and the listener. Thus a Sindhi poet promises endless recompense on the Day of Resurrection to everyone who recites his poem about the Miracle with the Snake in the night before a Friday. South Indian poets have made similar promises when reciting poetical legends or encomia. [142]

About the venerated names of the Holy Prophet the Naᶜt from Ghawwasi's Dakhni version of the tale Saiful Muluke reads:

O truly Muhammad, O you Mustafa,
You truly are Ahmad, you are Mujtaba;
You Taha, you Yasin, you are Abtahi,
You ummi, you Makki, you messenger true!
The first and the last you, and you are the prince,
You inward, you outward, you Prophet unique!
The Hashimi Prophet, Quraishi are you—
Whatever you say, God accepts it from you. . . .
And you are the true lord of all the three worlds,
The house of religion, it prospers through you
The angels are moths all, surrounding your light,

---

[141] Baloch, *Mujiza,* pp. 130 ff.

[142] The finest examples are found in Jami, as in the third *Naᶜt* in "Tuhfat al-ahrar," *Haft Aurang,* pp. 379-80)

The saints are the dust specks around you, the sun.

And these last lines lead us to another important aspect of Islamic prophetology: the speculation about the *Nur-e-Muhammad*, the Prophet's luminous nature. [143]

3.6.4 Annemarie Schimmel's panorama of Naᶜt

(Oxford Encyclopedia of the Islamic World)

[Schimmel, Annemarie. "Devotional Poetry." In The Oxford Encyclopedia of the Islamic World. Oxford Islamic Studies Online. Dec 11, 2021. Ẓhttp://www.oxfordislamicstudies.com/article/opr/ t236/e0192Ṭ.]

3.6.5 Her Comprehensive Account of Devotional Poetry

Annemarie Schimmel was a well-known and very influential German Orientalist and scholar, who wrote extensively on Islam and Sufism. She was a professor at Harvard University from 1967 to 1992.

The creation of religious verse seems to be a latecomer in the Islamic world. An aversion to poetry, especially religious poetry, is palpable in the first centuries of Islam, when it was feared that poetry—criticized in the Qurʾān, (sūrah 26:226 ff.) and often negatively described in Ḥadīth—might conflict with the divinely inspired words of the Qurʾān, or that people might think religious verses were divinely inspired. The praise poems by the Prophet's companion Ḥassān ibn Thābit (d. 659) are descriptive and panegyric rather than devotional.

In present-day India and Pakistan and perhaps to a lesser extent in Turkey, Iran, and many of the Arab countries, mystical songs in different languages are heard during religious festivals like the Prophet's birthday or the anniversary of a saint, or in any gathering of devout people; the long, sonorous litanies recited at

[143] Ghawwasi, *Saiful Muluk wa Badtul Jamal*, pp. 4–5.

such occasions often approach real poetry. But only in a milieu somewhat charged with mysticism could something like devotional poetry develop. Thus it is not usually written in classical languages such as the high Arabic of the theologians but rather in the regional vernaculars spoken from West Africa to South Asia.

Ṣūfīs of the ninth century sometimes listened to music and in particular to love songs that might lead them into ecstasy. Many of the early Ṣūfī poems composed in the tenth and eleventh centuries might be sung; they speak in sweet words of the poet's longing for his divine beloved, using imagery of profane love poetry as well as the traditional form of a classical Arabic (or, in Iran, Persian) ghazal. Other popular literary forms developed: the Arabs used strophic poems like *zajal* or *muwashshaḥ* in a language not exactly classical; the popular genres of *billīq* and *mawāliyā* are short verses that could be used for both profane and religious purposes. The same holds true for the *dū baytī*, a four-line verse that corresponds roughly to the Persian rubāᶜī (quatrain).

Praise of the Prophet, Naᶜt, began to assume all available literary forms from the twelfth century on, from short love verses to longwinded descriptions of his greatness. Naᶜt poetry remains viable in almost all literatures of the Muslim world to this day, as is apparent in a glance through a Pakistani newspaper during the month of *Rabīaᶜ al-Awwal*, when the Prophet's birthday is celebrated.

3.7 Mawlūd (in Turkey, Bosnia)

The first major genre entirely confined to devotional expressions was the *mawlūd*, a poem recited on the occasion of the Prophet's birthday on the twelfth day of the third lunar month. Mawlūds were first composed in the early thirteenth century in prose, but these prose versions soon gave way to lengthy poems in the vernaculars. The most famous mawlūd (Tk., mevlût) in Turkey is one by Süleyman Çelebi of Bursa (d. 1419) that is recited to this day not only on the Prophet's birthday but also on special

occasions such as the fortieth day after a death or the anniversary of one, or in fulfillment of a vow. As performed today in Turkey, it is interspersed with Qurʾānic recitations and prayers; when the actual moment of the Prophet's birth is described, with a swan touching āminah's back, each participant touches his or her neighbor's back in remembrance of this event.

Muslims in other areas besides Turkey have produced a remarkably large body of mawlūds. To recite such a poem opens, as it were, the gates of Paradise; Muslims in Nigeria will be as touched by the story as are those in Kenya who listen to a mawlūd and feel as if they have entered a heavenly world, purified from sin. In recent decades rationalist as well as fundamentalist Muslims have criticized the festive celebration of mawlūd and the recitations of marvelous stories that are woven around the luminous appearance of the last messenger of God, when all of nature greeted him who was sent "as a mercy to the worlds" (sūrah21:107); yet despite such opposition, it seems impossible for Muslims to give up these pious, poetic songs.

Süleyman Çelebi'smevlût was translated into Bosnian, and soon Muslims in the Balkans invented mawlūds in their own languages, as did the Kurds, the Pathans, and most other nations. The name mawlūd is applied in some languages, such as Sindhi, not only to long elaborate stories but even more to short devotional poems in which the Prophet's miracles or his wonderful qualities are described. Generally such a short poem is introduced by an important poetic statement that is repeated by a chorus after each line to emphasize the main purpose of the poem. This technique is found in many devotional poems on the folk level.

3.8 Narrative Ballad

Another form of devotional poetry seems to have developed almost parallel with the mawlūd. This is a kind of narrative ballad that describes in detail the wondrous acts of the Prophet, of the first four caliphs (especially ʿAlī ibn Abī Ṭālib), or, very often, of Ṣūfī

saints. Although such descriptions are known from classical poetry, especially from Persian classical epics, there are many such narratives in vernaculars or varieties close to them. For example, the life of the Prophet was an inspiring topic for many folk poets of Egypt and neighboring countries, and there is no dearth of poems in modern Arabic dialects that tell of major events in the Prophet's life. His marriage with Khadījah, his first wife and the "mother of the faithful," was dear to poets everywhere; it appears in Egypt and Turkey as well as Indo-Pakistan. Perhaps the folk poets' tendency to address Muḥammad as the ideal bridegroom accounts for this type of poetry. Ballads of this kind usually have a basic text that is slightly altered according to the singer's predilections or, as is typical of oral literature, with the passage of time: allusions to contemporary events can be easily inserted into a verse to make the poem more vivid.

One event that has probably been elaborated more in high poetry than on the folk level is the *miʿrājīyah*, which deals with the Prophet's journey through heaven and hell into the immediate presence of God. Other, more human events in the Prophet's life were also the subjects of lengthy poems, many of which use the long ā or some other ending as a monorhyme to achieve the form of a rather simple *qaṣīdah*. This form, called *manqabah*, is frequent in Sindhi and exists in Panjabi as well. The poets have favorite themes; two or three are particularly favored: 1) the story of the Ḥannānah, the sighing palm trunk, 2) and the story of how the Prophet rescued a gazelle are reworked time and again. Other poems deal with an origin legend such as 3) the reason for honey's taste: both in Anatolia and in the Indus Valley one learns that only when the bees hum the blessings over Muḥammad does the honey become sweet.

Popular religious folksongs are attested from the Middle Ages. In the Turkish tradition, Yunus Emre (d. 1321) in Anatolia seems to have been the first to sing of his love of God, his longing, his hope and fear in simple verses. Even though he sometimes used the

Arabo-Persian metrical system ʿarūz (prosody), he chose meters that resemble the Turkish popular syllable-counting meters and can be easily scanned according to stress rather than quantity. The repeated rhyme often consists of a religious formula such as al-Ḥamdu lillāh—these were also used in the *dhikr* of the dervishes. Yunus's poetry influenced the entire development of Turkish popular mystical literature, and hundreds of poets followed his example. In the Bektāshī order and among the Shīʿī ʿAlawīs these forms survived to the nineteenth or even twentieth century. Although Ottoman urban poets did not care much for these products of Anatolia, they remained popular and gained new weight in the Turkish Republic. Sometimes even high-ranking or learned poets turned to such simple, moving verses, among them Ismāʿīl Hakki Erzerumlu (d. 1785), whose consoling words, still rise to the lips of many modern Turks:

Let us see what God will do—
What He does is always good

Yunus's deepest influence was visible in the modern Turkish poet Ismail Emre, who composed thousands of verses exactly in the style of previous Bektashī and Ṣūfī poets. An illiterate blacksmith from Adana, was compelled to sing his verses, which are called doğuş ("something that is born") and were transcribed by his friends. Some seemingly unimportant remark or sight would inspire a poem in which he expressed his mystical feelings. Other mystically minded Turkish writers of today composed verses owing to inspiration, but none of them attained the popularity of the "Yeni (new) Yunus Emre." Others, barely known, still sing little poems called Ramazan manileri to express their feelings during the month of fasting, or they speak of other religious events in unassuming verses.

Islamic devotional poetry to this day is permeated with the feeling of *waḥdat al-wujūd*, the unity of being, which could easily lead the poets to see that "everything is He," that there is no difference between Pharaoh and Moses or between the martyr

mystic Ḥallāj and the judge who condemned him. Such ideas were spread in the Muslim world by the Ṣūfī brotherhoods, and this can explain the remarkable similarity of a Turkish Ṣūfī song and one composed in Sindhi or in Bengali. Everywhere in the eastern Islamic world Ḥallāj appears as the model of the loving Ṣūfī who wants to be killed in order to prove his love—a religious image that permeates even secular poetry in the modern world.

Another aspect of mystical devotional poetry is that it can be easily turned into paradoxes because the poet is aware that he cannot share his experience with the uninitiated, and he can tell the ineffable only by using oxymoron or paradox. During a performance, lines of these poems can be changed or verses from other poems inserted, provided they fit the meter; thus the recitation of mystical poetry during *dhikr* is very different from the orderly recitation of classical poetry.

Devotional poetry appears to be very much alive among smaller Islamic sects, and the *ginān* of the Khoja Ismāʿīlīs is a point in case. The first examples stem from the early fifteenth century, but this genre with its subgenres has remained alive through the centuries. New songs to honor the imam emerge in the community, often with a strange blend of traditional mystical expressions and very modern concepts. Here the evolution of devotional poetry can still be observed. Burushaski, a language of isolated Ismāʿīlī Hunzas, boasts a large devotional literature that is yet to be studied.

Qaṣīdah Burdah Imam Būṣīrī— Veneration of the Prophet: The high literatures of Islam, too, have never ceased to produce poetry that can be called devotional. Classical poems that were thought to carry a special barakah are now available on tape, and it is interesting to see the vitality of Būṣīrī's great poem, the Burdah. Translations of this long qaṣīdah have been made through the centuries into Persian, Turkish, Urdu, Punjabi, and other languages. The Burdah is celebrated in the Deccan by inserting Quʿānic recitation and commentary. In the eighteenth and nineteenth centuries the poem was also enlarged by takhmīs,

making it into quintuplet verses (two lines from the original poems plus three lines by the later poet). By inserting their own verses into the main body of the Burdah, poets in the Arab lands, the Deccan, and West Africa hoped to partake of the barakah of this great poem in which veneration of the Prophet resounds so strongly.

Everywhere poets have expressed the same love for the Prophet in their verses, from the Arab poet ᶜAbd al-Ghanī al-Nābulusī (d. 1732) or the Indian reformer Shāh Walī Allāh (d. 1762) and his compatriot in the Deccan, āzād Bilgrāmī (d. 1785), whose powerful qaṣīdahs in honor of the Prophet earned him the surname Ḥassān al-Hindī. The last Mughal emperor of Delhi, Bahādur Shāh Ẓafar (d. 1862), wrote Naᶜt poetry in Urdu, and Mirzā Ghālib (d. 1869), the most famous Urdu poet, devoted highly complicated Persian *qaṣīdahs* to the Prophet and to ᶜAlī. Some decades later Muḥsin Kakorawī (d. 1905) devoted his entire poetic work to the praise of the Prophet; his qaṣīdah "From the area of Kāshī (Benares) a cloud moves toward Matthura" is a masterpiece on two stylistic levels, combining Hindu imagery in pure Hindi with high-flown Urdu replete with allusions to the Qurʾān, Ḥadīth, and traditional eulogies of the Prophets. In the poetry of Iqbal (d. 1938) one can find a number of profound Persian and Urdu poems that can be called, without exaggeration, moving devotional poetry. We may also note such modern Arab poets as Ṣalāḥ ᶜAbd al-Ṣabūr of Egypt and, finally, the impact of classical religious poetry as sung by Umm Kulthūm upon Muslims through the media of audiotapes, records, and videotapes. The development of new technology is also important for the growth of religious poetry in regional languages in remote areas such as the Hindu Kush, where the radio now broadcasts modern devotional poetry in Khowar and Shina.

3.9 Manāqib

There are numerous manāqib in honor of Ṣūfī saints, especially of

ᶜAbd al-Qādir al-Jilānī, the eponym of the most widespread *ṭarīqah*. In such poems, the poets may use boundless exaggeration: the first known Sindhi poem in honor of this saint, from the late eighteenth century, enumerates all the countries and cities where the saint's *barakah* (mystic power) is active, and all these names alliterate—a mnemonic device typical of popular poetry.

Sī-Ḥarfī— dervish poetry (thirty-letter poem)

Similar devices are used in the sī-Ḥarfī or acrostic poem, a genre well known from antiquity. It occurs frequently in the dervish poetry of Anatolia and Indo-Pakistan. The sī-Ḥarfī (thirty-letter poem) was mainly used for mystic and didactic purposes; the listener was able to follow the sequence of thought by simply keeping in mind the sequence of the alphabet. Among the sī-Ḥarfī one has become almost proverbial—Sulṭān Bāhū's (d. 1692) Punjabi verse on the letter alif, "God is a jasmine bush"—["Alif Allah chambey di booti" is a popular Punjabi Sufi song, based on the poetry of Sultan Bahu. It describe how the 'seed of God' is planted by a spiritual guide (Murshid) in one's heart, leading to a deep spiritual awakening and a profound connection with the divine.]

Another form still composed and sung in the Indus valley is bārahmāsa poems. This form is originally Indian; it tells the events and feelings in each month of the year as seen through a loving woman's eyes. The months can be the Hindu ones, the Islamic lunar months, or, lately, even the Western months. When the Muslim months are used, the speaker remembers the tragedy of Karbala in MuḤarram, the Prophet's birthday in the third month, ᶜAbd al-Qādir's anniversary in the fourth, and the Prophet's heavenly journey in Rajab, and the catalog ends with the happiness of union with the Divine Beloved at the Kaᶜbah shrine in Mecca or with the beloved Prophet at his mausoleum in Medina. Other interpretations are possible: in a recent Sindhi bārahmāsa poem in the Christian sequence of the months the devotional writer even

introduces Coca-Cola in July instead of the time-honored spiritual wine.

A genre of poems in honor of Medina first appears in the late thirteenth century in Egypt; it became increasingly more important and also more moving the farther the poet lived from the Arabian Peninsula; longing for Medina is reflected to this day in almost every language used by Muslims. Again, the Indo-Pakistani poets in Urdu and Sindhi seem to be the most prolific writers in this field.

The Persians as well as the Ithnā ᶜAsharī Shīᶜīs of the Indian subcontinent poured out their love and longing for the imams and in particular for Ḥusayn ibn ᶜAlī, the martyr of Karbala, in elaborate forms. Allusions to Karbala are frequent in medieval poetry in all Middle Eastern languages, but after the establishment of Twelver Shiism as the state religion in Iran in 1501, the tendency to participate in the imam's suffering by reading or listening to poetry proliferated. In Iran, the devotional literature in this field evolved into the taᶜzīyah, dramatic performances of the tragedy at Karbala, in which the poets bring together the most incongruous protagonists; Karbala is perceived as a cosmic event, preordained from eternity, and everyone and everything is somehow involved in it. Thus there is a taᶜzīyah in which the martyr mystic al-Ḥallāj, Mawlānā Rūmī, and his friend Shams-i Tabrīz appear together to evoke the eternal mystical character of Ḥusayn's suffering. Popular songs about Karbala occur in Urdu, Sindhi, and Punjabi, and are enacted in the villages of Muslim India; they often mention not only Ḥusayn but also his elder brother Ḥasan as "the two princes" who were slain in battle, although, historically speaking, Ḥasan predeceased his brother by more than ten years. See Karbala and Taᶜziyah.

3.10 Marthiyah

The marthīyah or elegy as a special genre seems to be a product of the Indian subcontinent. The earliest known marthīyah in Dakhni

Urdu was written at the Quṭ bshāhī court of Golconda in the seventeenth century. When Urdu became the language of literature in northern India around 1700, one of the major poets of Delhi, Mirzā Saudā (d. 1781), composed more than a hundred marthīyahs in various forms. The true development, however, occurred at the Shīᶜī court of Lucknow, where Anīs (d. 1875) and Dabīr (d. 1874) competed in long, moving poems whose recitations still attract large crowds of Indians and Pakistanis not only in the subcontinent but also in the diaspora, especially in London.

The particular importance of the marthīyah lies in its form, the musaddas, a six-line stanza with four rhyming lines and two closing lines with a different rhyme. The musaddas allowed the poet to extend the poem as much as he wished without becoming tiring, while the traditional *qaṣīdah* with its monorhyme could not keep the listeners' interest awake for more than a hundred lines. The Urdu marthīyah in musaddas was so popular that the Indian Muslims saw in musaddas the ideal form to express religious emotions and moral exhortations. Ḥālī's poem "The Ebb and Flood of Muslim Civilization" (1879) is simply known as "The Musaddas"; and Iqbal's religious poems, like Shikwah (Complaint) and Jawāb-i Shikwah (Its Answer), again use the musaddas form.

Both the marthīyah and the taᶜzīyah could and still can be used to express the identification of Muslims with the suffering Ḥusayn and his family, and of the Western powers—Britain or America—with the armies of Yazīd, intent on destroying their lives and hopes. Thus the marthīyah assumes a highly political character, even though a casual reader may not be aware of this aspect in an apparently religious poem. A simpler form of poetry connected with Karbala is the Bengali *jārīnāmah*, a name derived from *zār*, "complaint."

In addition to the long devotional poems, there are numberless short, singable poems in the Ṣūfī tradition. The Persian rubāᶜī was often recited in samāᶜ (mystical chorus singing and dance). Short

poems in honor of the Prophet appear in Sind, composed by bards called *bhān*.

3.11 Sabih Rehmani's Poetic Quiver

We observe such a creative state of poetic tremor in Sabih as well. Just look at the transcendental aesthetics that wrapped him and his soul trembled inside him and found a unique poetic expression right bowing before "*Mawaja Sharif*". He very kindly included it in his poetic collection Jada-i-Rehmat. "I am before him!" What words they are and what inner shudder of love, devotion and the feeling of humbling before the most praised 'Muhammad' ﷺ the lauded servant of al-Rahman, His beloved Final Prophet these words enshrine!

3.11.1 We, in attendance, at Mawaja

"ہیں مواجہ پہ ہم"

Can I dare say: "I am before him—Muhammad, the Messenger of Allah ﷺ!" or "in his presence" or "in his sight" let alone being "face to face" and other dictionary meanings that I cannot dare quote. Allama Iqbal trembled and implored the Almighty:

از نگاہِ مصطفےٰ پنہاں بگیر

> O Lord! Keep me masked from Your Beloved's sight; I cannot face him.

He sees through us and discerns all our rubbishes, bunks and worthless doings. When we approach his door of mercy and collect our dispersed self to bow before "*Mawaja*" or "before him" or "in his presence" firmly conscious that "I am in his sight now"! Oh God! What face I have to show? How can I? Why not to hide it? And if I hide it with hands, what hands are there? The polluted hands! If I cover my shameful face with my sin-polluted hands, how can I show my hands? Here, the tears of repentance come to

my rescue, pour down and submit my sobbing confessions. My eye-founts gush and flow with penitence and cover my face and hands. So that is the one and only possibility standing "before him", "before *Mawaja*", sobbing, wailing, begging and after submitting my salutations and greetings, can I stay on in front of him, face down, motionless and prone. His infinite mercy showers on me and my tears snatch from me my eyes; I cannot see anything. Bowing down, unable to lift up my face and shedding tears alone! That is my momentary presence "before him". Can I submit my requests and put before him my excuses, petitions and prayers? Yes but without words. Here, tears alone are my language, my words and expression of my inner feelings that beggar description. Sabih sighs: "I am before him!"

کھویا کھویا ہے دل، ہونٹ چپ، آنکھ نم، ہیں مواجہ پہ ہم
روبرو ان کے لایا ہے اُن کا کرم، ہیں مواجہ پہ ہم

Heart entranced, lips silent, eyes moistened, we in attendance;
His largesse has transported us before His Highness at Mawaja.

لمحے لمحے پہ آیات کا نور ہے نعت کا نور ہے
نور افشاں، درودی فضا دم بہ دم، ہیں مواجہ پہ ہم

Every moment glowing with effulgence of Ayah and Naʿts, Drood-filled ambience, spurting light every breath, we, at Mawaja.

ایک کونے میں ہیں، سر جھکائے ہوئے، منہ چھپائے ہوئے
گردنیں بھی ہیں بارِ ندامت سے خم، ہیں مواجہ پہ ہم

Perched in a corner, head bent in reverence, hiding face in remorse, Necks weighed down by repentance, at Mawaja, we in attendance.

آنسوؤں کی زباں، کر رہی ہے بیاں، ان سے احوال جاں
صرف اپنا نہیں پوری امت کا غم، ہیں مواجہ پہ ہم

The language of tears, voicing to Him the self's plight, Not singularly mine, the whole Umma's disquiet, we at *Mawaja*.

مسکراتی ہوئی ہر تجلی ملی، کیا تسلی ملی
دور ہوتے گئے سارے رنج و الم، ہیں مواجہ پہ ہم

Perceived each divine exposure smiling; what a consolation! All agony and anguish deleted at Mawaja, we in attendance.

سب طلب گار حرفِ شفاعت کے ہیں، اُن کی رحمت کے ہیں
چہرے چہرے پہ ہے اک سوال کرم، ہیں مواجہ پہ ہم

All plead for a word of His Intercession, His mercy, Every face begging for beneficence, at Mawaja we are present.

3.12 A Non Muslim English Nᶜat Poet's Testimony of Prophet Muhammad (ﷺ)

Alphonse de Lamartine was a French writer, poet and politician. This is what he had to say about Prophet Muhammad ﷺ in his book "Histoire de la Turquie" (1854)[144]:

3.12.1 The Genius of Muhammad ﷺ

If genius be judged by purpose so grand,

[144] IlmFeed

With humble means placed in one's hand,
And outcomes vast beyond the skies—
Then who like him before us lies?

Great men have come with sword and pen,
They forged their laws, their empires then.
Yet what they built would often fade,
Their thrones would crack, their conquests shade.

But he—Muhammad—rose alone,
No gold, no throne, no jeweled stone.
Yet stirred he hearts across the land,
With just the truth held in his hand.

He moved not armies, laws, or kings—
But souls of men and deeper things.
He shook the altars, crushed the lies,
Tore veils from gods and raised the skies.

A third of Earth he stirred awake,
With just one word for Heaven's sake.
Not power alone, but faith he gave,
That lit the hearts and taught the brave.

What genius, then, could dare to stand,
Beside this Prophet of the sand?
Whose light still glows, whose call still rings,
Above the rise and fall of kings.

3.12.2 A Prophet's Light

His calm in conquest, noble, grand,
No thirst for crown or rule of land.
His heart was fixed on one pure flame—
Not glory, gold, nor worldly name.

In silent nights, he bowed in prayer,
In whispers deep, God's voice was there.
Not empty rites, nor hollow claim,

But sacred truth enwrapped in flame.

He passed—but not like others do,
His death was triumph breaking through.
No fraud could forge such steadfast grace,
No lie could light a world's embrace.

Two truths he bore, both bold and clear:
God is One—draw close, come near.
And more: God is no mortal mold,
No shape, no form, no image cold.

With sword, he crushed the idols' pride,
With words, he let the falsehoods slide.
Thus rose a creed both fierce and kind—
A flame of heart, a light of mind.

3.12.3 A Name Above All

Philosopher deep, orator wise,
Apostle with truth in radiant guise.
A lawgiver firm, yet tender of soul,
A warrior brave with a higher goal.

He conquered not lands, but hearts and minds,
Restored lost faith, brought light to the blind.
He rose with might, yet bowed in prayer—
A beacon of wisdom, divinely fair.

Of empires twenty he shaped with hand,
One of the spirit, forever shall stand.
By every measure of mortal acclaim.[145]

[145] https://ilmfeed.com/a-non-muslim-poets-testimony-of-prophet-muhammad-peace-be-upon-him/

Every thread of my being is wound in rapture

Naʿt by Riaz Hussain Chaudhary

(May God have mercy on him!)

صلی اللہ علیہ وآلہ وسلم

الفاظ محترم ہیں کہ نعتِ نبیؐ کے ہیں
اوراق اور قلم مرے سب روشنی کے ہیں

“These words are hallowed, for they praise the Prophet
My pages and my pen are all bathed in light.”

اشکوں سے حرف حرف کا چہرہ دُھلا ہوا
انداز مختلف مری نامہ بری کے ہیں

“Each letter’s face is washed with tears,
Yet every message I send bears a different hue.”

اللہ کے برگزیدہ رسولوں کی ذات میں
اوصاف جس قدر بھی ہیں میرے نبیؐ کے ہیں

Whatever virtues shine in God’s exalted Messengers
Are the divinely perfect attributes crowning my Beloved Prophet.

اُمت کا زخم ہے اِن میں سجا ہوا
اشعار میرے اصل میں نوحہ گری کے ہیں

“The nation bears its wounds, adorned within my song,
My verses are, in truth, but elegies of pain;
Each line a cry, each word a mournful sigh,
A weeping heart that bleeds in sacred rhyme.”

کیسے قدم اُٹھاؤں گا شہر حضورؐ میں
میرے تمام رابطے وارفتگی کے ہیں

How shall I place my steps in the City of the Beloved?
For every thread of my being is wound in rapture.

آنسو، چراغ، پھول، ورق، چاندنی، قلم
سامان شامِ ہجر میں چارہ گری کے ہیں

Tears, lamps, blossoms, pages, moonlight, and the pen—
All are but remedies for the night of separation.

دامانِ رنگ و نور میں رہتا ہوں اس لیے
موسم تمام تر مرے اُنؐ کی گلی کے ہیں

I dwell in the robe of colour and light without end,

For every season that weathers me belongs to His espousing street.

Conclusion

Islam is a religion of love, peace and harmony and calls on humanity to work for tolerance, moderation and integration in society. It raises the banner of human rights high and demands from humans to serve humans. However, distracting the people, playing the blame game, sending them to war and stealing the loot are the measures, which form the horrific strategy applied by the governments. The rulers need to recognize the true identity of Islam, set priorities to defuse tension and create conducive environment to promote cohesion for people in their social interactions. Only the governments can control media fuelling the inter-community disruption. Conspiracies against communities are only by vested interests who need to be monitored and impeded.

The Muslims and the governments in the West, can promote love and harmony by educating the world population on the true identity of Islam and the believers, especially in the perspective of the ideal of Muslim faith, which is no other than peace, love, sacrifice, justice and equality. Education, dialogue, cohesive social interaction, strapping media and protection of human rights can play a vital role in bringing the monster under control.

The significance of fears and concerns demand that they should be massively propagated for general good of humanity. We must do everything the media and governments are not doing: educate ourselves about each other and also rouse awareness about world politics. When there is an entire industry and a war machine, so heavily invested in demonizing a particular community out of ignorance or for material gains, we know that unravelling the untruths about Muslims will be a challenge, but a challenge we must rise to. It asks for steadfast and tenaciously followed path of peace. Dynamically conducted international struggle to remove it

will bear fruit and achieve eternal and durable peace. The factors promoting the menace and stoking the inferno are multifarious. They have to be vigorously defeated by a multipronged strategy launched on all fronts of human life: social, economic, political, academic, religious and cultural levels. It will die its own death after we succeed in erasing the ignorance completely. The top most responsibility on our part is to inculcate in ourselves moral excellence and practice righteousness out of fear of our Lord Almighty. Once we ourselves become balanced, moderate and tolerant, our conduct is going to bring about positive change in others as well and will ultimately raise a peaceful and prosperous multicultural society on the surface of the mother earth.

Attaining these noble objectives—peace, justice, and a society rooted in the observance of human rights—becomes not only attainable but natural through the meaningful promotion of Naʿt culture, which eloquently celebrates the sublime character of the Holy Prophet ﷺ and raises the banner of universal human dignity. The art of Naʿt, with its spiritual cadence and ethical substance, does far more than merely praise; it serves as a moral compass, drawing humanity toward the virtues exemplified by the Prophet ﷺ –mercy, compassion, fairness, tolerance, and respect for all.

In a world torn by division, injustice, and disregard for the sanctity of human life, the poetic remembrance of the Prophet's ﷺ character and conduct revives forgotten values and reawakens collective moral consciousness. Each verse of Naʿt that highlights his honesty, humility, and magnanimity becomes a radiant flame guiding societies away from hatred and towards harmony. When these verses echo in public gatherings, classrooms, media, and hearts, they begin to foster an environment where justice is revered, diversity is celebrated, and human rights are upheld as sacred principles.

The poets of Naʿt and the organisers of Naʿt gatherings thus perform a Herculean task—no less than a prophetic mission—in transforming the mother earth into a reflection of Paradise.

Through their pens and platforms, they sow seeds of righteousness and unity, offering an alternative to the despair of the modern age. Their efforts elevate the discourse from worldly disillusionment to prophetic inspiration, enabling societies to aspire toward a multicultural, inclusive civilisation whose hallmark is the noble character of the Holy Prophet ﷺ. In this way, the culture of Naʿt is not merely an artistic expression—it is a quiet but powerful revolution of the heart and mind.

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Shaykh Abdul Aziz Dabbagh is a steadfast and conscientious scholar who has upheld his intellectual and literary endeavours through every trial and tribulation. Despite heavy demands of his professional commitments and certain health challenges, his passion for the promotion of Naʿt has remained unwavering. A clear testament to this is his meticulous compilation and refinement of the treasure trove of poetic legacy of Riaz Hussain Chaudhary he left behind him after his demise. Indeed, it was this noble pursuit that laid the foundation of my association with Shaykh Dabbagh.

I take great pleasure in noting that, despite his ongoing engagement with a monumental research project on the Prophetic Biography and numerous other literary assignments tasked by Shaykh-ul-Islam at the Farid-e-Millat Research Institute, Shaykh Dabbagh has also contributed significantly to the multifaceted initiatives of the Naʿt Research Centre. One of the Centre's foremost aims is to broaden the literary and linguistic scope of Naʿt. While the poetic traditions of Arabic, Persian, and other local languages have always been duly acknowledged, the Centre has also published numerous works for the English-speaking audience. In this regard, Shaykh Dabbagh has previously authored and translated several commendable works, and this journey continues with renewed vigour.

It is hoped that the book “The Naʿt Scriptures” shall prove to be a vital and enriching addition to this ongoing legacy. I earnestly pray to Almighty Allah for his swift recovery, enduring strength, and long life in devoted service.

SABIH REHMANI

ISBN:978-627-7895-05-1

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